

MUSIC - UNIVERSITY OF TORONTO
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FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

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MUSIC

Calendar 2001-2002

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Bachelor of Music in Education

History & Theory, Composition

Bachelor of Music in Performance

Artist Diploma

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Mailing Address:

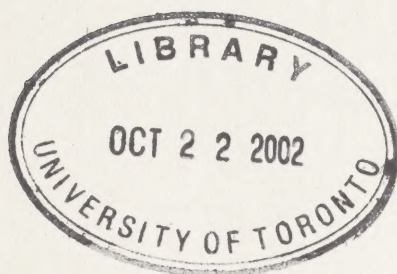
Faculty of Music
University of Toronto
Edward Johnson Building
80 Queen's Park
Toronto, Ontario M5S 2C5
Canada

E-mail:

(Admissions): undergrad.music@utoronto.ca
(Registrar's Office): jeannie.wang@utoronto.ca

Important Telephone Numbers at the Faculty of Music

General Enquiries, Room 145	416-978-3750
Undergraduate Office, Room 108	416-978-3740
<i>Registrar: Jeannie Wang</i>	
<i>Assistant: Nalayini Maheswaran</i>	
Undergraduate Admissions, Room 108	416-978-3741
<i>Andrea McGee</i>	
Graduate Office & Admissions	416-978-5772
<i>Susan Ironside</i>	
Opera Division & Admissions, Room 107	416-978-3746
<i>Tina Orton</i>	
Fax	416-978-5771



PREFACE



Music has been a part of the University of Toronto for more than a hundred and fifty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recordings Archive. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers and performers with outstanding reputations in Canada and abroad.

With only about 575 students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, master class or performance of special note; our chamber ensembles, orchestras, contemporary music ensemble, opera program, concert band, wind symphony, jazz ensembles, chamber singers, concert choir and women's chorus provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward

Johnson Building. And outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide all the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 2C5. We will be happy to hear from you.

DEANS OF THE FACULTY OF MUSIC

1918 – 1927	Augustus S. Vogt
1927 – 1952	Sir Ernest MacMillan
1952 – 1968	Arnold Walter (Director)
1953 – 1970	Boyd Neel (Dean)
1970 – 1977	John Beckwith
1977 – 1984	Gustav Ciamaga
1984 – 1990	Carl Morey
1990 – 1995	Paul Pedersen
1995 – 1996	Robert Falck (Acting Dean)
1996 –	David Beach

SCHEDULE OF DATES

2001

3	Aug	Deadline - Last day for former students not registered in 2000-01 to request permission to re-enrol
<hr/>		
3	Sept	Labour Day - University closed
4-7	Sept	Orientation - Course Counselling, Ensemble Auditions - Undergraduate Programs
10	Sept	Classes begin - Undergraduate Programs
12	Sept	Opera Division - Registration
13	Sept	All School Convocation: 12.10 pm, Walter Hall - Gathering of all faculty and students
13-14	Sept	Opera Division - Auditions, Counselling
17	Sept	Classes begin - Opera Division
23	Sept	Deadline - Last day to add A, F, H and Y courses
25	Sept	Faculty Council Meeting: 12.10pm
<hr/>		
8	Oct	Thanksgiving - University closed
16	Oct	Faculty Council Meeting: 12.10pm
26	Oct	Deadline - Bursary applications
<hr/>		
4	Nov	Deadline - Last day to cancel F, A courses without academic penalty
20	Nov	Faculty Council Meeting: 12.10pm
21	Nov	Fall Convocation Ceremony - 6pm
<hr/>		
7	Dec	Classes end - all programs. All work in A and F courses must be submitted by this date.
10-21	Dec	Examinations, term tests - undergraduate programs
24 Dec - 6 Jan		University closed

2002

7	Jan	Classes begin - all programs
20	Jan	Deadline - Last day to add S and B courses
22	Jan	Faculty Council Meeting: 12.10pm
<hr/>		
1	Feb	Deadline - Ontario University Application Centre Application for 2002-2003 undergraduate programs
17	Feb	Deadline - Last day to withdraw from the Faculty; last date to cancel H, Y, B, and S courses without academic penalty
18-22	Feb	Reading Week - No classes, undergraduate programs
26	Feb	Faculty Council Meeting: 12.10pm
<hr/>		
1	Mar	Deadline - Music Questionnaire for admission to 2002-2003 undergraduate programs
16	Mar	Opera Division - End of Winter Term
19	Mar	Faculty Council Meeting: 12.10pm
18-22	Mar	Opera Division - Winter Break
29	Mar	Good Friday - University closed
<hr/>		
12	Apr	End of term - undergraduate programs. All term work in B, H, S and Y courses must be submitted by this date.
15	Apr	Final examinations begin - undergraduate programs
20	Apr	Opera Division - End of Spring Term
<hr/>		
10	May	Last Day of Final Examination period
30	May	Faculty Council Meeting: 12.10pm

FACULTY OF MUSIC DIRECTORY

Dean & Graduate Chair: David Beach

Associate Dean: Cameron Walter

Coordinators

Arts & Science: James Kippen

Graduate: Mary Ann Parker

History & Culture: James Kippen

Jazz: Paul Read

Music Education: Lori-Anne Dolloff

Opera: Stephen Ralls

Performance: Cameron Walter

Theory & Composition: Chan Ka Nin

FACULTY

Professors Emeriti

John Beckwith CM, M.MUS., MUS.DOC.

Melvin Berman M.M. (Hartford)

Walter Buczynski

Ronald Chandler M.M.E. (Indiana)

Stephen Chenette M.F.A. (Minnesota)

Gustav Ciamaga M.F.A. (Brandeis)

Lorand Fenyes

Doreen Hall ART.DIP., LIC.DIP. (FRCM HON. CAUS)

Derek Holman D.MUS. (London) FRAM, FRCO, FRSCM, FRCCO

Talivaldis Kenins B.LITT.

Lothar Klein M.S. (Columbia) PH.D. (Minnesota)

Maria Rika Maniates M.A., PH.D. (Columbia)

Oskar Morawetz O.ONT., MUS.DOC.

Carl Morey M.M., PH.D. (Indiana)

Harvey Olnick M.A.

Vladimir Orloff B.A. (Lenin State Univ. Minsk), M.A. (Bucharest)

Paul Pedersen M.MUS., PH.D. (Toronto)

Robert Rosevear M.M.

Ezra Schabas M.A.

John Weinzwieg OC, O.ONT., M.M., MUS.D., LL.D

David Zafer

HISTORY & CULTURE OF MUSIC

James Kippen PH.D. (Belfast) *Associate Professor & Divisional Coordinator*

***William Bowen** M.A., PH.D. (Toronto) *Associate Professor*

Caryl Clark M.A., PH.D. (Cornell) *Associate Professor*

Robert Falck M.F.A., PH.D. (Brandeis) *Professor*

****Andrew Hughes** M.A., D.PHIL. (Oxon) *Professor*

Gregory Johnston M.A., PH.D. (UBC) *Associate Professor*

Gaynor G. Jones M.A., PH.D. (Cornell) *Associate Professor*

John Mayo G.T.C.L. (London), M.A. (Toronto), PH.D. (Toronto) *Associate Professor*

***Timothy J. McGee** M.A. (Connecticut) PH.D. (Pittsburgh) *Professor*

Mary Ann Parker M.M. (S. Illinois-Carbondale) PH.D. (Rochester) *Associate Professor*

MUSIC EDUCATION

Lori-Anne Dolloff LTCL, MUS.M., PH.D. (Toronto) *Associate Professor & Divisional Coordinator*

Lee R. Bartel L.MUS. (Western Board) M.ED. (Manitoba) PH.D. (Illinois, Urbana-Champaign) *Associate Professor*

Deborah Bradley MUS.M. (Toronto)

John Brownell B.F.A. *percussion*

Pandora Bryce MUS.M. (Toronto) *flute*

Tim Dawson *double bass*

Thomas Dowling *clarinet*

***David J. Elliott** MUS.M. (Toronto), PH.D. (Case Western) *Professor*

Donald Englert *saxophone*

Denise Grant PH.D. (Minnesota), *Assistant Professor*

Harcus Hennigar MUS.BAC. (Toronto) DIP. (Janacek Acad, Czechoslovakia) DIP. (Leningrad Acad. USSR) *horn*

Brian Katz MUS.BAC, MUS.M. (Toronto) DALCROZE CERT. (Carnegie-Mellon) *guitar*

Phil Nimmons OC, O.ONT., B.A. (UBC)

Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor & Elmer Iseler Chair in Conducting*

Katherine Rapoport, *violin*

Jeffrey Reynolds M.A., PH.D. (Toronto) *Lecturer*

Clare Scholtz MUS.M. (Toronto), *oboe*

Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) *Professor*

Larry Shields, *trombone*

John Tuttle, B.MUS. (Curtis) FAGO, FRCO, FRCCO *Choral Technique*

Olga Van Kranendonk, *cello*

Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor and Associate Dean*

MUSICAL THEORY & COMPOSITION

Chan Ka Nin M.MUS., D.MUS. (Indiana) *Professor & Divisional Coordinator*

David Beach M.M., M.PHIL., PH.D. (Yale) *Professor*

Christos Hatzis M.M. (Eastman), PH.D. (SUNY) *Associate Professor*

John Hawkins M.M.A. (McGill) *Professor*

John Kruspe MUS.BAC. (Toronto), *Senior Lecturer*

Gary Kulesha, *Lecturer*

Larysa Kuzmenko MUS.BAC. (Toronto)

Edward Laufer M.F.A. (Princeton) MUS.M. (Toronto), *Professor*

Dennis Patrick M.MUS (Toronto) *Senior Lecturer*

Alexander Rapoport MUS.DOC. (Toronto)

Mark Sallmen M.A., PH.D. (Eastman) *Assistant Professor*

William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Lecturer*

OPERA

Musical Director, Coordinator & Associate Professor

Stephen Ralls M.A. (Oxon) L.R.A.M.

Resident Stage Director: Michael Albano

Stage Directors: Allison Grant

Head Coach & Conductor: Sandra Horst M.M.

Director of Theatre Operations: Fred Perruzza

Music Staff: Kate Carver, Stuart Hamilton C.M., Emily Hamper

John Hess, Diane Loeb, Liz Upchurch

Language Instructors: Clara Carletti (Italian), Stuart Hamilton C.M.

(French), Stephen Ralls M.A. (Oxon) L.R.A.M. (English), Eraine Schwing Braun (German)

Instructors: Allison Grant (Dance), Kelly McEvenue (Alexander Technique), Dawn Rivard (Makeup), Iain Scott M.A. (Opera Education)

Director Emeritus

Constance Fisher

** on leave 2001-2002, **on leave First Term, *** on leave Second Term*
Note: Names in *italics* are cross-appointed to the Graduate Department of Music.

PERFORMANCE

Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor & Divisional Coordinator*

Accordion

Joseph Macerollo M.A. (Toronto)

Conducting

Raffi Armenian DIP. (Academy of Music, Vienna), B.SC (London),
HON.DOC. (Wilfred Laurier), OC *Director of Orchestral Activities*
Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor;*
Director of Choral Programs & Elmer Iseler Chair in Conducting
Denise Grant PH.D. (Minnesota), *Assistant Professor*
Ivars Taurins

Early Music Ensembles

John Abberger B.MUS., M.M. *baroque oboe, ensembles*
Derek Conrod *horn*
John Edwards *lute & renaissance ensembles*
Ben Grossman *medieval ensembles*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London)
voice, ensembles
Michael Jarvis *continuo*
Kevin Mallon *strings*
Alison Melville *recorders, flutes*

Guitar

Eli Kassner
Norbert Kraft
Jeffrey McFadden B.MUS. (Western), M.MUS (Toronto)
Steve Thachuk MUS.BAC (Toronto), M.MUS (Eastman), DMA (Eastman)
Alvin Tung MUS.BAC. (Toronto), M.MUS (Toronto), DMA (Eastman)

Harp

Judy Loman ART.DIP.PERF. (Curtis)

Jazz

Paul Read MUS.BAC., B.ED., MUS.M. (Toronto) *Associate Professor & Director of Jazz Studies*
Phil Nimmons OC, O.ONT., B.A. (UBC) *Director Emeritus*
Alex Dean *saxophone, improvisation, ensembles*
Brian Dickinson M.M. (New England) *piano, theory, ear training*
Barry Elmes *drums*
Donald Englert *saxophone, ensembles*
Lorne Lofsky *guitar*
Terry Lukiwski *trombone*
Kirk MacDonald *ear training, improvisation*
Lisa Martinelli MUS.BAC.(Toronto), B.Ed (Toronto) *voice, vocal jazz ensemble*
Bob McLaren B.A. (McMaster) *drums*
Mike Murley B.F.A. (York) *saxophone, ensembles*
Roy Patterson B.F.A. (York), M.MUS. (McGill) *guitar, ear training, ensembles*
Terry Promane *jazz arranging*
Chase Sanborn *trumpet, ensembles*
Don Thompson *bass, ensembles*
Kevin Turcotte MUS.BAC. (Toronto) *trumpet, ensembles*
Gary Williamson *piano, ensembles*
David Young *bass, ensembles*

Organ

John Tuttle B.MUS. (Curtis) FAGO, FRCO, FRCCO *University Organist*
William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Lecturer*
Douglas Bodle

BRASS

Horn

Chris Gongos
Harcus Hennigar MUS.BAC. (Toronto)
Eugene Rittich ART.DIP.PERF. (Curtis)
Fred Rizner
Joan Watson B.MUS.PERF. (UVic)

Trumpet

Jeffrey Reynolds M.MUS., PH.D.(Toronto) *Lecturer, Assistant Divisional Coordinator*
James Spragg
Barton Woomert

Trombone & Euphonium

Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor & Divisional Coordinator*
Jeffrey Hall
Frank Harmantas B.SC(HONS) (Illinois), M.M.(Catholic Univ)
Gordon Sweeney ART.DIP.PERF. (Curtis)
Tuba & Euphonium
Sal Fratia
Mark Tetreault

Yamaha Artists in Residence - The Canadian Brass

Ryan Anthony, Trumpet
Jens Lindemann, Trumpet
Jeff Nelson, Horn
Eugene Watts, Trombone
Charles Daellenbach, Tuba

STRINGS

Co-Heads: Shauna Rolston, Scott St. John

Violin

Scott St. John *Assistant Professor*
Atis Bankas
Lorand Fenyves *Professor Emeritus*
Jacques Israelievitch
Katharine Rapoport
Barry Shiffman
Mayumi Seiler
Mark Skazinetzsky
Leo Wigdorchik
David Zafer *Professor Emeritus*

Viola

Scott St. John *Assistant Professor*
Daniel Blackman
Steven Dann
Katharine Rapoport
Lesley Robertson

Cello

Shauna Rolston M.M. (Yale) *Associate Professor*
Daniel Domb ART.DIP., M.SC. (Juilliard)
Simon Fryer A.R.C.M., P.R.R.N.C.M.
Marie Gelinis

Double Bass

Tim Dawson
Paul Rogers
Ed Tait
David Young

* on leave 2001-2002, ** on leave First Term, *** on leave Second Term
Note: Names in *italics* are cross-appointed to the Graduate Department of Music.

CHAMBER MUSIC - Strings

Coordinator: *Scott St. John*

Shauna Rolston

Lorand Fenyves

Terence Helmer

Lydia Wong

WOODWINDS

Flute

Peg Albrecht MUS.M. (Toronto)

Patrick Gallois

Susan Hoeppner B.M.(Juilliard)

Virginia Markson

Nora Shulman

Douglas Stewart

Camille Watts

Oboe

Keith Atkinson B.M. (Indiana), M.M. (Northwestern)

Richard Dorsey

Clare Scholtz B.A. (Minnesota), M.MUS. (Toronto)

Clarinet

Max Christie

Thomas Dowling M.M. (Cleveland)

Stephen Pierre B.MUS (Toronto)

Peter Stoll M.MUS (Indiana)

Joaquin Valdepeñas M.M. (Yale)

Bassoon

Fraser Jackson B.MUS.(Eastman), M.MUS. (USC)

Nadina Jackson ART.DIP.(Curtis)

Kathleen McLean ART.DIP.PERF. (Curtis)

Gerald Robinson B.M. (Juilliard)

Michael Sweeney B.M., M.M. (SUNY at Stony Brook)

Saxophone

Rob Carli

Alex Dean

Denise Grant PH.D. (Minnesota), *Assistant Professor*

Donald Englert

PERCUSSION

Russell Hartenberger M.MUS. (Catholic Univ) PH.D. (Wesleyan) *Professor*

Robin Engelman B.M. (Ithaca)

Beverley Johnston B.MUS (Toronto)

John Rudolph M.M. (Catholic Univ)

PIANO

William Aide B.S. (Juilliard) ARCT, LRCT, *Professor & Rupert E.*

Edwards Chair in Piano

John Kruspe MUS.BAC. (Toronto)

James Anagnoson B.M. (Eastman), M.S. (Juilliard)

Marina Geringas DIP. (Latvian State Cons), M.MUS. (Moscow S.U.)

Leslie Kinton

Anton Kuerti

Larysa Kuzmenko MUS.BAC. (Toronto)

Boris Lysenko MUS.DOC. (Leningrad Cons)

Andrew Markow

Marietta Orlov M.A.PERF.

Patricia Parr ART.DIP.PERF. (Curtis)

Tanya Tkachenko

Boyanna Toyich MUS.BAC., ARCT

Lydia Wong

VOICE

Lorna MacDonald B.M.E. (Dalhousie), M.M. (Voice Performance) (New England Cons.) *Associate Professor, Head of Voice Studies & Lois Marshall Chair in Voice*

Darryl Edwards B.MUS, B.ED, M.MUS.(UWO), D.M.A. (Michigan)
Assistant Professor

Peter Barnes B.ED. (Manitoba) DIP.OP.PERF. (Toronto)

JoAnne Bentley B.A.(Hons), B.MUS (UBC), M.M.A. (Musicology), M.M.A. (Voice Performance) (McGill)

Lynn Blaser B.A. (York) ARCT, DIP.OP.PERF. (Toronto)

Douglas Bodle *Oratorio*

Russell Braun *Lieder*

Ginette Duplessis *French Melodie*

Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London)

Sandra Horst *Italian/English Masterclass*

Patricia Kern

Che Anne Loewen B.A. (Winnipeg), B.MUS. (Laurier) M.M. *Adjunct Associate Professor; Vocal Accompaniment, Lyric Diction, Advanced Vocal Coaching*

Diana Loeb *Advanced Melodie*

Jean MacPhail

Carolyn Maule *Piano-Vocal Masterclass*

Lois McDonall

Mary Morrison OC, ART.DIP.

Eraine Schwing-Braun *German Lieder*

Helen Simmie A.T.C.M., L.T.C.M.

Elizabeth Upchurch *Advanced Vocal Coaching*

FACULTY OF MUSIC ENSEMBLES

Early Music Ensembles

Director Mary Enid Haines

University of Toronto Chamber Orchestra

Conductor Raffi Armenian, Kevin Mallon (guest)

University of Toronto Concert Band

Conductors Denise Grant, Jeffrey Reynolds, Cameron Walter

University of Toronto Guitar Orchestra

Conductor Steve Thachuk

University of Toronto Jazz Ensemble

Conductors Phil Nimmons, Paul Read

University of Toronto Vocal Jazz Ensemble

Conductor Lisa Martinelli

University of Toronto MacMillan Singers

Conductor Doreen Rao

University of Toronto Percussion Ensemble

Conductor Robin Engelman

University of Toronto Master Chorale

Conductor Doreen Rao

University of Toronto Symphony Orchestra

Conductor Raffi Armenian

University of Toronto Women's Chorus

Conductor Doreen Rao

World Music Ensembles

Conductors Gary Nagata, Fred Dunyo, Paul Ormandy, Annette Sanger

FACULTY OF MUSIC LIBRARY

Kathleen McMorroW B.A., B.L.S. (Toronto) *Librarian*

Suzanne Meyers Sawa B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) *Assistant Librarian*

Sniderman Recordings Archive

John Fodi B.A., M.MUS., M.L.S. (Toronto) *Cataloguer*

* on leave 2001-2002, ** on leave First Term, *** on leave Second Term
Note: Names in *italics* are cross-appointed to the Graduate Department of Music.

Library Technical Staff

John Fodi

David James B.MUS. (Toronto)

David Krupka B.A. (Western)

Jay Lambie MUS.BAC.PERF. (Toronto)

Jan MacLean B.A., M.L.S. (Toronto) *Circulation Supervisor*

Bryan Martin B.MUS., M.A. (Toronto)

Jennifer Panasiuk B.N. (Manitoba), B.MUS. (Toronto)

Joanne Potma

Arlene Simmonds DIP.OP.PERF. (Toronto) M.MUS. (UBC), B.MUS. (MUNFA)

Melanie Varcabet

Karen Wisemen B.A., M.L.S. (Toronto) *Performance Collection*

ADMINISTRATIVE STAFF

Marilyn Brown MUS.BAC. (Toronto) *Director of Development & Alumni Relations*

Patrick Brown MUS.BAC. (Toronto) *Box Office Supervisor*

Gordon Christie *Piano Technician*

Diana Forster B.A. (Toronto) *Concert and Front Office Manager*

Mary Ann Griffin B.A. (Toronto), ARCT *Performance Administrator*

Sally Holton B.MAT. (Waterloo) MBA (Toronto) *Assistant to the Dean*

Susan Ironside *Administrator, Graduate Dept*

Joe Lesniak *Building Manager*

Nalayini Maheswaran B.Sc. (Toronto) *Assistant to the Registrar*

Ron Masil *Production Assistant, MacMillan Theatre*

Diane Matias *Receptionist*

Andrea McGee B.A. (Dalhousie) *Admissions Officer*

George Milenov *Technical Assistant, MacMillan Theatre*

Tina Orton *Administrator, Opera*

Fred Perruzza *Director of Theatre Operations*

Mai Truong King B.PHE (Toronto) *Development Secretary*

May Tsang *Business Officer*

Jeannie Wang B.Sc. (Toronto), ARCT *Registrar*

Aaron Wong B.M. (Peabody), M.M. (Juilliard), M.A. (New York)
Publicity Officer

INSTITUTE FOR CANADIAN MUSIC

Director TBA

CANADIAN MUSIC EDUCATION

RESEARCH CENTRE

Director Lee Bartel

WILMA & CLIFFORD SMITH VISITOR IN MUSIC

1986 Jon Vickers, CC, D.LITT

1987 Sir Michael Tippett, O.M.

1988 Claude Frank

1990 John Poole

1991 Richard Bradshaw

1992 Jeanne Lamon

1993 Jean Sinor

1994 Edith Wiens

1995 Kenny Wheeler

1996 Maynard Solomon

1997 Allan Monk / Peter Oundjian

1998 Sir David Willcocks, choral conducting

Jose Luis Garcia

1999 Donald Mitchell

2000 Jane Coop

Anton Kuerti

Jim McNeeley

FLORENCE (MOON) & HERMAN BRIEGEL TRUST FUND

Established in 1986 by Mr James Briegel to support special activities in the Faculty of Music.

2000-01 Master Classes

Ralph Aldrich, viola

Lina Allemanno, jazz trumpet

Peter Barcza, voice

Kimberly Barber, voice

Tumanyan Barseg, voice

Guido Basso, jazz trumpet

Yehonatan Berick, violin

Roman Borys, cello

Joanne Brackeen, jazz piano

Russell Braun, voice

Jeremy Brown, saxophone

Bill Cahn, percussion

James Campbell, clarinet*

William Carn, jazz trombone

Angela Cheng, piano*

Denny Christianson, jazz trumpet

Colorado Quartet*

Jane Coop, piano

Michel Dalberto, piano*

John Davis, jazz trumpet

Andrew Downing, jazz bass

Laurie Duncan, piano

Eden-Stell Guitar Duo

Marilyn Engle, piano

Mary Lou Fallis, voice

Guy Few, trumpet

Mark Fewer, violin

Jeremy Findlay, cello

Janine Gaboury-Sly, French horn

Albert Glinsky, contemporary music

Marcus Groh, piano*

Csapó Gyula, composition

Jamey Haddad, percussion

Marc André Hamelin, piano

Stuart Hamilton, opera

Craig Harley, jazz piano

John Hess, piano/voice

David Hetherington, cello

Marina Hoover, cello

Roberta Janzen, cello

Jan Jarczyk, jazz piano

Keller Quartet*

Claude Kenneson, cello

Gretchen Kerr, psychology

Anton Kuerti, piano

Pat La Barbera, jazz saxophone

Kevin McMillan, baritone

Douglas McNabney, violin

Jim McNeely, jazz piano

Anthony Michelli, jazz drums

Ben Monder, jazz guitar

Charles Olivieri-Munroe, conducting

Jamie Parker, piano

Rob Patterson, percussion

Mark Ridenour, trumpet

David Russell, violin

Lara St. John, violin

Michael Schade, voice

2000-01 Master Classes (continued)

Barry Shiffman, violin
Cynthia Steljes, oboe
John Taylor, jazz piano
R. Murray Schafer, composition
Arnold Steinhardt, violin
Marcia Swanston, mezzo-soprano
Mitai Tetel, cello
Christian Tetzlaff, violin
Barzeg Tumanyan, bass
Elizabeth Upchurch, voice
Theodor Uppman, voice
Alec Walkington, jazz bass
Edith Wiens, voice
Robert Zimmerman

DEAN'S ADVISORY/DEVELOPMENT BOARD

Chair: John B. Lawson q.c.
Vice-Chair: Stephen Smith
Honorary Co-Chairmen: Mary Alice Stuart C.M., O.O.N.T., LL.D.
Vern C. and Elfrieda E. Heinrichs

Honorary Patrons:

Mario & Mona Bernardi
Nicholas Goldschmidt C.C., O.O.N.T., LL.D.
Walter Homburger C.M.
The Hon. Henry N.R. Jackman, Chancellor C.M., LL.D.
Edwin & Anne Mirvish C.B.E., O.C., O.O.N.T., LL.D.
Ezra Schabas O.O.N.T.
Richard Shibley

Cabinet Members

Clive Allen
Anne-Marie H. Applin
Stephen R. Clarke
Nancy Gelber
Douglas Hanson
Derek Hayes
Michael Koerner C.M.
Jean Riley
Donna Scott o.c.
Iain W. Scott
Judy Simmonds
Jane Smith
Riki Turofsky

Members

Phelps & Judy Bell
Harvey Beresford
Denise Daniels
Dr. & Mrs. Dean & Rosemary Dover
Mary Lou Fallis
Hugh Farrell
Michael J. Gough
Ginny Medland Green
Susan Hayes
Evelyn Huang
J. Peter Hunt
Douglas W. Knight
Agnes Chiu Lee
Doris Y.C. Lau
Dr. Viola Lobodowsky

Members (Continued)

Che Anne Loewen
Greg Mahon
Dr. James K. McConica, csb
Esther McNeil
Ruth Morawetz
Dr. & Mrs. Clive & Sue Mortimer
Hilary Nicholls
Sue Polanyi
Peter & Judith Ridout
Brian Robertson
Dale Robinette
Walter Ross
Terence Sheard
Jason Sniderman
Sam Sniderman
Burt & Judith Tait
Barbara Thompson
Wentworth D. Walker
Lorne T. Wickerson
David Wishart
Yung Wu
Stan Zielinski

Faculty of Music

David W. Beach, *Dean*
Cameron Walter, *Associate Dean*
Marilyn Brown, *Director of Development & Alumni Relations*

UNDERGRADUATE ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University.

Musical admissibility is assessed by the Faculty of Music on the basis of an audition/ interview. Before an audition / interview is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Questionnaires must be received by **March 1** (for the following September). Earlier return is strongly encouraged.

Music Information and Questionnaire

Admissions Office

Faculty of Music, University of Toronto

80 Queen's Park

Toronto, Ontario M5S 2C5

TELEPHONE: (416) 978-3741, FAX: (416) 978-5771

E-mail: undergrad.music@utoronto.ca

Official University of Toronto Application Forms/Academic and Residence Information - Deadline February 1

Admissions & Awards

University of Toronto

315 Bloor Street West

Toronto, Ontario M5S 1A3

TELEPHONE: (416) 978-2190

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.

Bachelor of Music Degree Program in Composition, Music Education, History & Theory

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC). One OAC must be English OAC I / anglais I or II, and one may be Music.

Bachelor of Music Degree Program in Performance, Artist Diploma

Minimum requirement: Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music). Ontario Academic Courses (one of which may be Music) are not required but will be factored in. Consult with the Admissions Officer for details.

OUT-OF PROVINCE STUDENTS

Out-of-province students should contact the Faculty of Music Admissions Office for information about academic requirements.

ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than four full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery: minimum score 85
- Test of English as a Foreign Language (TOEFL) and the Test of Written English (TWE): minimum requirement is a total score of 600 on the TOEFL PBT, together with at least 5.0 on the TWE. For the computer based TOEFL CBT exam, the minimum requirement is a total score of 250, together with at least 5.0 on the essay.
- International English Language Testing System (IELTS): minimum is an overall band of 6.5, with no band below 6.
- University of Toronto Certificate of Proficiency in English (COPE) Test: minimum of 5 with no zero and at least a 2 in writing.

ADMISSION REQUIREMENTS FOR MATURE STUDENTS

Candidates who are at least twenty years of age and who have never completed Ontario OAC, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.

Proof of age is required, as well as completion, with high standing, of at least one of the Academic Bridging courses offered by Woodsworth College, University of Toronto. Information is available from Woodsworth College at (416) 978-2415.

MUSICAL REQUIREMENTS

1 Degree Programs in Composition, History & Theory of Music & Music Education on a major instrument

All candidates are required to audition, demonstrating an acceptable level of performing ability. Candidates for these programs should present repertoire that represents their highest technical and musical levels. Total performance time of the repertoire must be not less than 20 minutes, except for piano, organ and violin (35 minutes). *Memorization is not required.* Consult with the Admissions Officer for details.

2 Degree Programs in Performance/Artist Diploma Program on a major instrument.

All candidates are required to audition, with superior performing ability expected. Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, for a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less than 25 minutes, except for piano and organ (35 minutes). *Memorization is required for cello, harpsichord, piano, violin, viola and voice.* Consult with the Admissions Officer for details.

3 All Programs

Auditions are held from February to mid-May. Audition programs must be approved by the Faculty of Music before an audition date will be assigned. All applicants must supply an accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a taped audition. A \$60 non-refundable fee is levied for the application procedure and audition.

Interview (held with the audition) Candidates are interviewed about their general musical knowledge and interests; brief tests on ear discrimination and theoretical skills will be conducted.

Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.

Keyboard proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 3 (RCM) or equivalent will assist them in their studies.

ADVANCED STANDING AND TRANSFER CREDIT

Advanced Standing in Applied Music is determined on the basis of the audition / interview.

Transfer Credit for work completed at another university will be assessed on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program in the Faculty of Music. Transfer Credit is not automatically granted for Theory courses. Advanced standing tests are offered for first and second year theory. Requests for Transfer Credit should be submitted prior to registration, and no later than the end of the second week of classes, using the special form available from the Music Admissions Office. Detailed course descriptions, an official transcript and any other useful information must accompany the request.

FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.

The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).

Additional fees may also be assessed to cover special services.

Fees are subject to change at any time by approval of the Governing Council. The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

Method of Payment Payment must be made in Canadian funds, payable to the University of Toronto. Payment may be made at branches of most chartered banks and trust companies. Consult the Schedule of Fees for specific details.

Payment Deadlines Full fees are required for registration. A minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made with service charges as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th.

To avoid delays and long line-ups, students are advised to pay fees early at a chartered bank.

Service Charges After October 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1.5% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

Late Registration Fee An administrative fee of \$44 plus \$5/day will be levied for students registering after the last registration date published in this Calendar.

FEES (2000-01)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Undergraduate Programs

	Domestic	International
Academic fee	\$3951.00	\$8755.00
Non academic incidental fees	\$865.26	\$865.26
Music & Instrument fee	\$175.00	\$175.00

Fees for Foreign Students In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. Refer to the Schedule of Fees for details.

Sanctions for Non-Payment of Fees Students who have not paid their accounts in full may not receive transcripts, and may not re-register in the University until these accounts are paid.

Recognized University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

MISCELLANEOUS FEES

Application/Audition Fee - Undergraduate	\$60.00
Advanced Certificate in Performance	\$60.00
Copies of Records	\$15.00
Copy of Exam	\$13.00
Exam Script	\$13.00
Exchange Prog. Processing Fee	\$100.00
Extra Calendar	\$4.00
Late Registration (requires approval)	\$44.00 plus \$5/day
Letter of Confirmation	\$7.00
Letter of Permission	\$25.00
Locker/lock rental	\$30.00
Music & Instrument Fee	\$175.00
Petition to re-read exam	\$36.00**
Recital Recording Fees	\$45.00
Replacement Diploma (+ postage)	\$44.00
Replacement T Card	\$12.00
Re-instatement	\$61.00
Re-registration	\$24.00
Special Examinations	\$30.00
Special Issue Keys	\$50.00*
Student System Access Fee	\$15.00
Tax Receipts	\$ 3.00
Transfer Credit Assessment Fee	\$30.00
Transcripts	\$8.00

* = \$20 refundable key deposit

**= refundable, if decision is in student's favour

Materials fees may be charged for certain courses.

LIBRARY FINES

Lost books	\$75.00
Lost bound serials	\$125.00
Lost unbound serials	\$75.00
Damaged books and serials	\$25.00
Overdue fines:	
Books and serials	0.50/day
Short-term loans books/serials	0.50/hr
Short-term loans beyond 24 hrs	7.50/day
Reserved/Recall books/serials	2.00/day

Transcripts of Records

Copies of transcripts are issued only at the student's request. Requests should be submitted in writing, or in person, to the University of Toronto Transcript Centre, 100 St. George Street, Toronto, Ontario M5S 3G3. They can also be requested on-line at www.rosi.utoronto.ca. The cost is \$8.00 per copy. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.

STUDENT SERVICES

FACULTY OF MUSIC UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. The object of the Association is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."

Officers are elected annually, and along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions. The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. Telephone: 416 -978-0313

COUNSELLING, ADVICE AND HELP

Students may seek advice and help from many sources within the Faculty and the University. In the Faculty of Music the Associate Dean and Registrar are always willing to talk with students on any matter of concern: academic, emotional, financial, domestic or personal problems.

Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are available to help with academic problems. The **University of Toronto Student Health Service** offers a comprehensive range of medical assistance that includes counselling for emotional and psychiatric problems. This service is completely confidential and does not become part of a student's academic file. The Health Service is located in the **Koffler Student Services Centre, 214 College Street. (978-8030 Medical; 978-8070 Psychiatric)** There is no charge to students for this service.

Also in the Koffler Centre is the **Counselling & Learning Skills Service (978-7970)** where students may receive special counselling for personal and emotional matters. Trained counsellors will also help with "exam anxiety" and offer advice on learning skills.

Students are encouraged to seek help as soon as a problem becomes apparent. There may be a simple solution immediately available; it is always wise to act promptly.

SPECIAL SERVICES TO PERSONS WITH A DISABILITY

Special Services offers liaison with academic and administrative departments and off-campus agencies. The service provides advocacy and support for students with a wide range of disabilities and health considerations and incorporates a learning disability division. Facilities include provision of adaptive devices and equipment, tutoring, notetaking and alternative exam conditions for those eligible, on-campus transportation where appropriate, access to computer labs, and personal and career counselling. The objective of the service is to facilitate the inclusion of students with special needs into all aspects of university life. Students are encouraged to discuss their individual needs with a member of the Special Services staff, and all discussions are confidential.

The office is located at **214 College St., Toronto, Ontario. M5T 2Z9. (416) 978-8060 (Voice) or (436) 978-1902 (TDD) or Fax # (416) 978-8246**

CAREER CENTRE

The Career Centre, located in the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills, through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. During the academic year, the Centre sponsors a series of workshops. Permanent employment is available to graduating

students through the On-Campus Recruitment Program and the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre.

STUDENT HOUSING SERVICE

The Student Housing Service coordinates the first-year admission process to residences and functions as the Admissions office for the University's Student Family Housing apartments. The office maintains a registry of available rental accommodation in Toronto, offers general information about housing and landlord-tenant related issues, and conducts workshops and offers guidance to students looking for suitable housing off-campus. **University Housing Service, Koffler Student Services Centre, University of Toronto, 214 College St., Toronto, Ontario M5T 2Z9. (416) 978-8045 Fax (416) 978-1616, E-mail: housing.servicesutoronto.ca**

OFFICE OF THE UNIVERSITY OMBUDSPERSON

As part of the University's commitment to ensuring that the rights of its individual members are protected, the University Ombudsperson investigates complaints unresolved through regular University channels. The Ombudsperson offers advice and assistance and can recommend changes in academic or administrative procedures where this seems justified. In handling a complaint, the Ombudsperson has access to all relevant files and information and to all appropriate University officials. The Ombudsperson handles all matters in strict confidence, unless the individual involved approves otherwise. The Ombudsperson is independent of all administrative structures of the University and is accountable only to Governing Council.

Office of the University Ombudsperson, University of Toronto, 222 College Street, Suite 161, Toronto, Ontario M5T 3J1, (416) 978-4874 Fax (416) 978-3439, E-mail: ombuds.person@utoronto.ca

SEXUAL HARASSMENT, EDUCATION, COUNSELLING & COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it. The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Officer also provides counselling to those people who are the object of unwanted sexual attention and to those who are alleged to have sexually harassed someone.

The services of the Sexual Harassment Office are available to all members of the University. All complaints and requests for information are kept completely confidential unless the individuals involved approve otherwise.

To receive further information, or to file a complaint, contact the **Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, 40 Sussex Ave, 3rd floor, Toronto, Ontario M5S 1J7. (416) 978-3908**

FAMILY CARE ADVISOR

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a "family friendly" learning and working environment.

The Family Care Advisor provides counselling and referral services to students who require child care, elder care or other forms of assistance with family responsibilities. Additional services include support groups, a newsletter and guest speakers. The drop-in resource centre contains a library of material on family issues.

The Family Care Advisor and the Resource Centre are located at **214 College St., Toronto, Ontario. M5T 2Z9. Telephone (416) 978-0951, E-mail: family.care@utoronto.ca**

For more information on student services, contact **Student Affairs at (416) 978-5536, E-mail: campuslife.utoronto.ca**

FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students, and has a Bursary fund available to assist those students requiring financial aid.

Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Office of Student Awards.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

GOVERNMENT STUDENT ASSISTANCE PLANS

Full-Time Students

Ontario Student Loans Plan: The Ontario Student Assistance Program (OSAP) is available to residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enrolled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans at graduation for students who have incurred large debt loads. Information concerning the eligibility and assessment criteria may be obtained from Admissions and Awards, 315 Bloor St West, University of Toronto (416) 978-2190. Application forms are available from the Faculty and Admissions and Awards. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30. Students from other Canadian provinces should apply through their provincial financial aid program. Admissions and Awards can provide addresses and, in many cases, application forms.

Ontario Work-Study Plan: This program is funded by the University and the Ministry of Education and Training, and provides on campus, part-time employment to students with financial need in second year or higher. Eligibility information and applications are available from Admissions and Awards.

Bursary for Students with Disabilities: Non-repayable assistance is available OSAP recipients who have special educational expenses as a result of a disability. Information and applications are available from Admissions and Awards.

Part-Time Students:

Part-time students may also apply for OSAP assistance. However, the following programs may be of greater benefit in certain situations: The Federal Government has established a loan program for part-time students. Unlike OSAP loans, part-time Canada Student Loans are repayable beginning 30 days after the loan is received. The Ontario Special Bursary Plan provides assistance to part-time students in serious financial need. Bursaries cover direct educational expenses such as tuition, books and transportation. Further information and application forms may be obtained from Admissions and Awards.

General Information

Students should understand that they themselves must bear the cost of attending university. It is the policy of the University that students needing financial assistance should consider the first means of help to be their governments' student aid schemes.

A Bursary or Grant is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

A Scholarship or Prize is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.

When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Faculty of Music Special Bursaries

Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Office of the Registrar no later than October 27th.**

Dorothy M. Koldofsky Adelman Bursary

Established 1987

To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary

Established 1988

Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary

Established 1990

Awarded annually to a full-time student needing assistance.

Bernadette Graham Memorial Bursary

Established 1987

To be awarded to students on the basis of financial need which has arisen as the result of a serious illness or handicap.

Hugh McKellar Bursary

Established 1997

Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.

Boyd Neel Bursary

Established 1983

Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

Edith Gertrude Shepherd Bursary

Established 1991

Awarded annually to a full-time student needing assistance.

William Solomon Memorial Award

Established 1997

Established in honour of a man who could not pursue his love of music through formal studies. Awarded to any student in the Faculty of Music on the basis of financial need.

Class of '95 Bursary

Established 1995 (By the graduating Class of 1995)

To be awarded to a student in any program needing assistance.

Grad '97 Faculty of Music Scholarship

Established 1997

Awarded on the basis of financial need.

Grad '98 Faculty of Music Bursary

Established 1997

Awarded on the basis of financial need. *No Longer Awarded*

Faculty of Music Undergraduate Campaign Scholarship

Established 1997

Awarded to a full-time undergraduate student in the Faculty of Music who demonstrates financial need and who, without the assistance, would not be able to continue their studies.

University of Toronto Advance Planning for Students (UTAPS)

Established 1996

The University of Toronto offers all applicants an early financial aid assessment and a guarantee of the level of financial support they will receive if they attend the U of T. Students who are concerned about financing their university studies can obtain early information about government and other financial assistance by completing a UTAPS application. These applications are mailed to all Canadian citizens and permanent residents who have applied for admission to full-time studies at the University of Toronto. You will receive notification of your UTAPS eligibility with your offer of admission. UTAPS has been designed to enable students and their families to plan for university and to protect access.

FACULTY OF MUSIC ADMISSION SCHOLARSHIPS**Elizabeth Burton Scholarship**

Established 1975 Value approx \$1800

Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *2000-01 Megan Landfair*

W.O. Forsyth Admission Scholarship

Established 1985 Value \$1400

Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in second, third and fourth years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *2000-01 Benjamin Smith; Renewal: Ronee Boyce, Yuka Kobayashi, Eldon Ng*

Andrew Alexander Kinghorn Scholarships

Established 1978 Value variable

To be awarded to gifted students entering any first year program in the Faculty of Music. *2000-01 Catherin Carew, Alison Haynes, Andrea Kitney, Andrea Kryski, Michael McBride, Jacqueline Seo, Benjamin Seyler*

Guitar Society of Toronto Scholarship

Established 1979 Value \$500

Awarded to a guitar major entering a first year program. *2000-01 Paul Hutchison*

Mamie May Scholarships

Established 1997 Value variable

Renewable entrance scholarship, awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship would include maintaining a good academic average - a minimum of 75%; ongoing performance in the assigned major ensemble; and maintaining marks above 75% in the student's applied music lesson area. *2000-01 Trevor Bowes, Spencer deMan, Sean Gates, Tanya Gerl, Kari Vanderkloot, Alexander Zawany*
Renewal: David Haskins, Aramie Kim, Jonathan Maharaj, Carley Mellan, Lief Mosbaugh, Yuka Okumuki, Rebecca Sajo

Donald McMurrich Memorial Scholarship

Established 1975 Value approx \$1900

Awarded to a gifted student whose major instrument is the double bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered. *2000-01 Jasmine Houser*

Music Alumni Admission Awards

Established 1988 Value variable

Awarded to gifted students on admission to any full-time undergraduate program. *2000-01 Lori Dyer, Sara Hahn, Ianjai Mounsey, Gavan Quinn*

Arthur Edward Redsell Scholarship

Established 1995 Value approx Full tuition

Full tuition scholarship to be awarded to entering or continuing students in financial need who are specializing in organ, church, or choral music. *2000-01 Entering: Deborah Lee; Continuing: David Ambrose, Brandon Cunningham, Adine Mintz, Tara Nadal, Meghan Roberts, Katherine Whyte, Abigail Wong*

Eric James Soulsby Scholarship

Established 1985 Value approx \$600

Awarded to a gifted student on admission to the first year of any full-time program. *2000-01 Abraham Jonas*

Arnold Walter Memorial Award

Established 1975 Value approx \$175

To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence. *2000-01 Pamela Ashbourne, Christian Charron*

Women's Musical Club of Toronto Scholarship

Established 1992 Value \$1400

Established in memory of Mary Osler Boyd and Joan B. Wilch. Awarded annually to a gifted Canadian student entering the performance program at the Faculty of Music. *2000-01 Elke Mau*

Don Wright Admission Award

Established 1979 Value approx \$2000

Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Dr. Don Wright. *2000-01 Benjamin Cheverie, Sean Corcoran*

University of Toronto Scholars Program

Value \$3000

This program recognizes outstanding University of Toronto students in the first year of any degree program. *2000-01 Tanya Gerl, Sara Hahn, Emily Hau, Shannon Knights*

The National Scholarship Program

The University of Toronto National Scholarships are awarded to students who demonstrate superior academic performance, original and creative thought, and exceptional achievement in a broad context. The National Scholars are those who not only excel in academic pursuits but also have an enthusiasm for intellectual exploration and an involvement in the life of their school and community. Each secondary school is invited to nominate, on the basis of these criteria, one graduating student to receive a University of Toronto National Book Award. The winners of the Book Awards, and only these students may enter the National Scholarship Competition. Information and applications are sent to secondary schools each fall. Between fifteen and twenty of the finalists will be identified as University of Toronto National Scholars. The National Scholarships range in value from \$7,500 to \$12,500 each year for four years of undergraduate study. The annual value of each student's scholarship is determined on the basis of his or her financial circumstances. *2000-01 Andre Arraiz-Rivas*

IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award, the Fiorenza Drew Fellowship and the Irene Norman Faculty of Music award. **Selection is made in June, for the following September registration.**

Holly Durant Almeida Award

Established 1998 Value \$100

Established in 1998 in memory of Holly Durant Almeida by Steelesview Public School. Awarded to a Music Education student, preferably a flutist, who has contributed to music in the community. *2000-01 Deborah Wood*

Howard F. Andrews Memorial Prize

Established 1989 Value \$300

To be awarded annually to an outstanding performer in a Faculty of Music ensemble. *2000-01 Mateusz Swoboda*

Lillian Florence Blanch Scholarship

Established 1995 Value \$500

Established in 1995 with a bequest from the estate of William Francis Blanch. To be awarded each year to a talented voice student in the performance degree or Artist Diploma programs of the Faculty of Music. *2000-01 Not Awarded*

Lloyd Bradshaw Prize

Established 1997 Value approx \$1000

Established by family and friends and colleagues in memory of the noted choral conductor, Lloyd Bradshaw. Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, and who demonstrates financial need. Preference given to a student entering the fourth year of the undergraduate Bachelor of Music program. *2000-01 Julie Deck*

Kenneth and Helen Bray Scholarship

Established 1999 Value variable

To be awarded to an outstanding first, second, or third year student in the Music Education program who demonstrates a high level of musicianship and teaching ability. Preference given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. *2000-01 Not Awarded*

Jean Chalmers Award

Established 1967 Value up to \$500 each

To assist one or more exceptionally promising students of the Faculty of Music in taking masterclasses or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Office of the Dean by May 1st.** *2000-01 Not Awarded*

Jean Chalmers Scholarships

Established 1989 Value approx \$1000 each

Awarded to outstanding students in the second or higher year of any full-time program. *2000-01 Alicia Broomhead, Linda Park, Elation Pauls, Ilya Poletaev, Sonya Sim, Adele Small, Michelle Westberg*

George Coutts Memorial Scholarship

Established 1965 Value approx \$200

Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree program and who is "a fine person and of sound musicianship". *2000-01 Sarah Martin*

James Craig Opera Orchestra Award

Established 1983 Value \$500

In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *2000-01 Przemyslaw Raczynski, Mateusz Swoboda, Scott Weavers*

William Croombs Memorial Scholarship

Established 1977 Value approx. \$2000

Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education. *2000-01 Nina Hollington*

Sylvia Crossley Prize

Established 1988 Value approx \$800

Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Culture. Awarded to a student entering the third or fourth year of the program, on the basis of achievement of the highest standard. *2000-01 Luis Manuel Garcia*

John Dan Scholarship

Established 1994 Value approx \$1300

Established in 1994 by a bequest from the estate of Eleanor Dan in memory of her husband John Henry Dan, an enthusiastic amateur string player and composer. To be awarded annually to a student studying a stringed instrument. *2000-01 Kari Lin*

Fiorenza Drew Fellowship

Established 1966 Value variable

A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. **Application to the Office of the Dean.** *2000-01 Michele Bogdanowicz*

Duke Ellington Society Jazz Scholarships

Established 1996 Value \$1000 each

Awarded to an outstanding first year student in the Bachelor of Music Performance degree (Jazz). *2000-01 Jonathan Baker, Ernesto Cervini*

The Faculty Artists' Scholarship

Established 1993 Value variable

To be awarded to the most outstanding student who is continuing full time in a program. The funds are contributed from a Faculty endowment fund and receipts from the Faculty Artists Series concerts. Eligible candidates must demonstrate financial need. *2000-01 Eldon Ng*

Percy Faith Award

Established 1974 Value approx \$2000

To be awarded to a student of outstanding talent and achievement in the second or higher year of any full-time program. Eligible candidates must demonstrate financial need. *2000-01 Christopher Miranda, Jennifer Yeung*

Victor Feldbrill String Scholarship

Established 1971 Value \$300

Awarded to a gifted violin, viola, cello or double bass student who is in the performance degree or diploma program but not in a graduating year. *2000-01 Akemi Mercer*

Lorand Fenyves String Scholarship

Established 1988 Value \$700

To be awarded to a gifted string student registered full-time in the second or higher year of the performance program. Eligible candidates must demonstrate financial need. *2000-01 Anita Walsh*

Nick Gelmych Violin Scholarship

Established 1988 Value approximately \$1600

To be awarded annually to a violin student of outstanding talent who is registered full-time in any year of a performance program in the Faculty of Music. *2000-01 Victoria Lindsay*

Jacob and Sarah Goldman Memorial Scholarship

Established 1975 Value approx \$150

Awarded to a female student in third or fourth year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *2000-01 Elaine Mead*

Glenn Gould Composition Award

Established 1985 Value \$1000

Awarded annually to a student in any year of the composition program, who has demonstrated excellence in both academic and music studies. *2000-01 Michael Pallett-Plowright*

Glenn Gould Memorial Scholarship

Established 1986 Value approx \$1500

Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the second or higher year of any program. *2000-01 Tiffany Butt*

Doreen Hall Scholarship

Established 1987 Value approx \$500

Established by "Music for Children - Carl Orff Canada - Musique Pour Enfants". Awarded to an outstanding student preparing for a career in music education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *2000-01 Le Dieu Tran*

Morris Hanisch Scholarship

Established 1986 Value approx \$900

Awarded annually to a student in the second or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *2000-01 Georgiana Balanica*

Leslie John Hodgson Scholarship/Bursary

Established 1971 Value approx \$550

Awarded to a student in a performance program. *2000-01 Paul Mathew*

Walter Homburger Scholarship

Established 1975 Value approx \$2100

Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *2000-01 Alice Ng*

Irene Jessner Scholarship

Established 1988 Value approx \$670

To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty. *2000-01 Jessica McCormack*

Bessie H. Jowett & Phyllis F. E. Jowett Scholarships

Established 2000 Value variable

Awarded to one or more students enrolled in the Faculty of Music and entering the third or fourth year in voice training. *Not Awarded 2000-01*

Greta Kraus Scholarships

Established 1997 Value approx \$3000

Endowed in 1997 by the friends and colleagues of Greta Kraus in honour of her ninetieth year. Awarded to extraordinarily gifted students in the area of vocal performance. Eligible candidates must demonstrate financial need. *2000-01 T. Bryan Estabrooks, Maghan Stewart, Giles Tomkins*

Hugh LeCaine Memorial Scholarship

Established 1979 Value \$300

Awarded to a gifted student entering the third year of the composition program. *2000-01 Michael Pallett-Plowright*

Barry Manilow Scholarship

Established 1985 Value approx \$900

Funded by Mr. Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the second, third or fourth year of any program, who has demonstrated commendable ability in both musical and academic studies. *2000-01 Maran Stern*

Lois Marshall Memorial Scholarships

Established 1997 Value approx \$1600

In loving memory of a consummate artist and an inspiring teacher; family, friends, colleagues and students of Lois Marshall endowed memorial scholarships in February 1997. These undergraduate scholarships in voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions. Eligible candidates must demonstrate financial need. *2000-01 Maghan Stewart*

Robert & Jean Elliott McBroom Scholarship

Established 1997 Value variable

To be awarded to a deserving and talented student of composition, pianoforte, or voice. Eligible candidates must demonstrate financial need. *2000-01 James Eddington, David Litke*

John O. McKellar Scholarship

Established 1991 Value approx \$500

Awarded annually to a gifted student of choral music. Established by his family to honour a man who loved music and appreciated excellence. *2000-01 Danielle Treacy*

Ben McPeck Scholarship

Established 1983 Value approx \$900

Awarded to an outstanding student in second or third year of the composition program. *2000-01 David Litke*

Paul H. Mills Scholarship

Established 1998 Value \$1000

Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies. *2000-01 Jennifer Centrone*

John Moskalyk Memorial Prize

Established 1996 Value approx \$100

A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program. *2000-01 Kari Lin*

James Bernard Mouldsdales Essay Prize

Established in 1995 Value approx \$250

In memory of James Bernard Mouldsdales. To be awarded annually to the student who submits the best essay in an upper-level History and Culture course. Selected by the History & Culture division committee. *2000-01 Nicholas Ursa*

Laura Kinton Muir Prize

Established 1996 Value approx \$1000

To be awarded to a cello student who has achieved excellence in performance. Eligible candidates must demonstrate financial need. *2000-01 Martin Kratky*

Music Alumni Awards

Established 1998 Value variable

Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2000-01 Tiffany Butt*

Miriam Neveren Memorial Scholarship

Established 1989 Value approx \$800

Established by Mrs. Earl C. Lyons in memory of her sister, Miriam Neveren. Preference will be given to a student entering Year 4 of the piano performance

degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards. 2000-01 *Erica Tang*

Irene Norman Faculty of Music Undergraduate Award

Established 1997 Value approx \$4500

Endowed in 1996 by Irene Norman and friends, the award will support an undergraduate majoring in organ, with excellent musicianship and a wide range of humanitarian and cultural interests. Eligible candidates must demonstrate financial need. **Application required to the Registrar.** 2000-01 *Julie Deck*

Kathleen Parlow Scholarships

Established 1965 Value approx \$1000 each

The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. 2000-01 *Martin Kratky, Praise Lam, Alexander Lozowski, Rachel Pomedli*

Margaret Boswell Parr Scholarship

Established 1985 Value approx \$400

A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the second or higher years of the piano Performance program. 2000-01 *Adam Osinski*

Luciano Pavarotti Scholarship

Established 1986 Value approx \$2000

Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. 2000-01 *Colin Ainsworth*

Gregor Piatigorsky Memorial Award in Cello

Established 1991 Value approx \$250

Awarded annually to a cello student. Established by the family and friends of Gregor Piatigorsky on the initiative of his student Denis Brott. 2000-01 *Nadia Klein*

Arthur Plettner Scholarships

Established 1999 Value approx \$3000

Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. 2000-01 *Angela Park*

Margaret E. Read Jazz Scholarship

Established 1992 Value \$1000

To be awarded to a student entering second, third, or fourth year who demonstrates outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz). The award may be divided among several students. Eligible candidates must demonstrate financial need. 2000-01 *John Roney*

Godfrey Ridout Scholarship

Established 1986 Value approx \$1000

Awarded to a student entering third or fourth year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. 2000-01 *Ilya Poletaev*

Rosedale Chapter IODE (Hanna Matilda Inglee) Award in Music

Established 1975 Value \$500

Awarded to a student registered in the Music Education degree program. 2000-01 *Sarah Martin*

Monica Ryckman Scholarship

Established 1989 Value approx \$1000 each

Awarded to outstanding students in the Faculty of Music in any undergraduate program. 2000-01 *Charlene St. Aubin*

Clementina Sauro Memorial Award

Established 1980 Value approx \$400

Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music. Eligible candidates must demonstrate financial need. 2000-01 *Kelly Tipler*

The Donna Sherman Prize

Established 1996 Value \$200

To be awarded to the best soprano in Music Education. If in a particular year these conditions cannot be met, the award should be given to the best singer with an interest in teaching. 2000-01 *Abigail Wong*

Peter Screaton Skinner Prize

Established 1966 Value approx \$100

The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. 2000-01 *Stephen Fraser*

St. John's Music Ltd. Scholarship

Established 1972 Value \$500

Awarded to a student in second or third year whose applied music major is a woodwind, brass or percussion instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. 2000-01 *Linda Park*

Argero Stratas Scholarship

Established 1965 Value approx \$600

Awarded to a student in the Performance programs who demonstrates artistic merit in voice. 2000-01 *Melinda Delorme*

Norman & Hinda Tobias Memorial Scholarship

Established 1975 Value approx \$1300

Awarded to an outstanding student in the performance program whose major is a woodwind instrument. 2000-01 *Rebecca Sajo*

Healey Willan Memorial Scholarship

Established 1991 Value approx \$1200

Awarded to a student of high academic standing entering third or fourth year. Preference will be given to students in Theory and Composition. Eligible candidates must demonstrate financial need. 2000-01 *Melissa Thornton*

Women's Art Association of Canada Margaret Maude Phillips Award

Established 1981 Value approx \$1000

Awarded to a third-year Music Education student entering fourth year in the autumn, and who intends teaching in secondary school. 2000-01 *Rebecca Kurtis*

Don Wright Scholarship Fund (Arranging)

Established 1980 Value approx \$2000

Awarded to a student who demonstrates accomplishment in the field of Music Arranging or Jazz. Preference will be given to a student in the Music Education program. Gift of Dr. Don Wright. 2000-01 *Darren Jahn*

Ken Young Scholarship, Guitar Society of Toronto

Established 1979 Value \$800

Awarded to a third and fourth year guitar student in any program. 2000-01 *Not Awarded*

Pinchas Ziegel Memorial Scholarship

Established 1998 Value approx \$2500

To be awarded to a very promising vocal student going into their second year, based on academic excellence and potential. 2000-01 *Jillian Yemen*

Avedis Zildjian Percussion Scholarship

Established 1997 Value approx \$1000 each

Endowed in 1997 by the Avedis Zildjian Company, the scholarship is to be given annually to an outstanding percussionist, jazz or classical (or to be shared by both). Eligible candidates must demonstrate financial need. 2000-01 Benjamin Ball, Ian Gibson

University of Toronto Scholars Program

Value \$1500 each

This program recognizes outstanding students at the end of their first, second and third year of their programs. 2000-01 Alexander Eddington, Eldon Ng, Meghan Roberts

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS**Douglas Bodle - St. Andrew's Award**

Established 1994 Value approx. \$1500

For a student who, upon graduating from the performance program in voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. 2000 Matthew Leigh

William Erving Fairclough Scholarship

Established 1966 Value approx \$1500

The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year. 2000 Not Awarded

W. O. Forsyth Graduating Scholarship

Established 1970 Value \$2000

Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study. 2000 Vanessa Lee

Neil D. Graham Scholarship

Established 1986 Value approx \$1800

Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year. 2000 Ji Won Jenny Yoon

Music Alumni Graduating Award

Established 1988 Value \$1000

Awarded to student(s) upon graduation based upon academic excellence. 2000 Kevin Skelton

Women's Art Association of Canada Luella McCleary Award

Established 1974 Value \$1000

Awarded to an outstanding woman student in the graduating class in the Performance or Opera programs. 2000 Leslie Bradley

Women's Musical Club of Toronto Centennial Scholarship

Established 1998 Value \$1400

Awarded to an outstanding student graduating from the Performance program who has obtained first class honours and intends to pursue a career as a concert musician. 2000-01 Sarah Pratt

GRADUATE FELLOWSHIPS**Jeanne Anson-Cartwright Memorial Graduate Fellowship in Music Theory or History**

Established 2000

Awarded to an outstanding graduate student in the Music History or Theory program. 2000-01 Not Awarded

Kenneth & Helen Bray Graduate Fellowship in Music Education

Established 1999

To be awarded to an outstanding graduate student in the Music Education program who demonstrates an excellent level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. 2000-01 Not awarded

Harold Carter Fellowship

Established 2000

Awarded to one outstanding performing artist studying a stringed instrument in the Faculty of Music Graduate Program at the University of Toronto. The award is tenable at the master's level for the maximum of two years. 2000-01 Not Awarded

Ken Dean Memorial Fellowship

Established 2000

To be awarded based on financial need to a gifted performer enrolled in the graduate program in performance or the advanced certificate program who demonstrates outstanding ability and promise in the area of jazz. Once the Master in Jazz Performance degree has been approved, the fellowship will be awarded to a student in this program. 2000-01 Not Awarded

Dean's Discretionary Graduate Fellowships Fund in Music

Established 2000

To be awarded at the discretion of the Dean of the Faculty of Music, for the purpose of graduate fellowships. 2000-01 Not Awarded

Victor Di Bello Graduate Fellowship

Established 1998

Endowed in memory of Victor Di Bello by his family and colleagues, to be awarded annually to a gifted student on any stringed instrument. 2000-01 Andrew Burton

Alexander & Carolyn Drummond Faculty of Music Graduate Fellowship in Organ or Piano Performance

Established 2000

To be awarded annually to an outstanding student in the Graduate Studies or Advanced Certificate Program studying organ or piano. 2000-01 Not Awarded

Alexander & Carolyn Drummond Faculty of Music Graduate Fellowship in Voice Performance

Established 2000

To be awarded annually to an outstanding student in the Graduate Studies or Advanced Certificate Program studying voice. 2000-01 Not Awarded

Gerard Dunnhaupt Fellowship Award

Established 2000

To assist a doctoral student whose research into European music prior to 1800 would be improved were he/she able to travel to Europe to further their research. 2000-01 Rosanne King, Drew Stephen

Eaton Graduate Fellowship

Established 1997

Endowed by the Eaton Foundation in honour of 50 years of consecutive support to the Faculty of Music, this fellowship is to be awarded to a graduate student demonstrating performance excellence and high academic standing. To be awarded to a graduate student judged most likely to go on to a career in performance. Eligible candidates must demonstrate financial need. 2000-01 Lynn Kuo, Richard Lee

Victor Feldbrill National Graduate Fellowship in Orchestral Conducting

Established 1999

Awarded annually to a student in the Graduate Orchestral Conducting Program or Advanced Certificate Program. It will be given to one student a year who demonstrates the talent and the motivation to take possession of many prestigious podiums around the world. Preference will be given to a Canadian student. *2000-01 Not Awarded*

FIPA Graduate Fellowship in Indian Classical Music

Established 2000

Awarded annually to an outstanding student in the Graduate Program or Advanced Certificate Program at the Faculty of Music pursuing the study and/or performance of Indian Classical Music. *2000-01 Not Awarded*

Alberto Guerrero Graduate Fellowship

Established 1999

To be awarded to an outstanding pianist in the graduate program in Performance or the Advanced Certificate Program with demonstrated interest in piano pedagogy. *2000-01 Larisa Rozembaigher*

The Elmer Iseler National Graduate Fellowships in Choral Conducting

Established 1997

Endowed in 1997 by the Vern and Elfrieda Heinrichs Foundation to honour Elmer Iseler, the "Dean of Canadian Choral Music", these fellowships relate to the study of choral conducting. Eligible candidates must demonstrate financial need. *2000-01 Ron Cheung, Heather Eyerly, Esther Yoo*

Pandit Jasraj Endowment Award

Established 1995 Value approx \$500

To promote the study of East Indian Classical Music at the Faculty of Music. The award is to be given annually to a graduate student studying East Indian Classical Music. If these conditions cannot be met, the award may be given to an undergraduate studying East Indian Classical Music or be used to purchase East Indian Classical Instruments. *2000-01 Not Awarded*

Eli Kassner Graduate Fellowship

Established 2000

To be awarded to an outstanding graduate student of the Classical Guitar who is enrolled in the Graduate Performance Program or the Advanced Certificate in Performance Program. *2000-01 Not Awarded*

Greta Kraus Graduate Fellowship

Established 1998

Awarded to an outstanding voice student entering the graduate program in Voice Performance or the Advanced Certificate in Performance. *2000-01 Janet Harach, Dana Luccock, Colleen Skull, Tanya Turner*

Doris Lau Faculty of Music Graduate Fellowship

Established 1997

Awarded to a graduate student on the basis of financial need who demonstrates musical promise and good academic standing. *2000-01 Brenda Enns, Cynthia Fleming, Gillian Howard, Jessica Lovett, Timothy Neufeldt, Paul Ormandy*

Yo Yo Ma Fellowship for Strings

Established 2000

To be awarded to a graduate student with the potential to engage in the creation of something new; to become an ambassador for the field he or she represents, and teach his or her expertise to others. May be a graduate student in music education, composition, performance, including conducting. Students enrolled in the Advanced Certificate in Performance

Program will be eligible. *2000-01 Not Awarded*

Richard March Graduate Fellowship

Established 1998

Awarded to outstanding voice students entering graduate programs in Voice Performance including the Advanced Certificate Program who demonstrate highly developed interpretive skills in diverse musical styles. *2000-01 Amber Bishop*

Mamie May Graduate Fellowship in Performance

Established 1999

To be awarded to an outstanding student in the graduate program in Performance or the Advanced Certificate in Performance. *2000-01 Larisa Rozembaigher*

Ginny Medland Green Graduate Fellowship

Established 2000

To be awarded annually to one outstanding student in the Graduate Studies or Advanced Certificate Program. *2000-01 Not Awarded*

Theodoros Mirkopoulos Fellowship in Composition

Established 1997

The award(s) will be given to a master's and/or doctoral student(s) based upon excellence in composition and general academic achievement. Eligible candidates must demonstrate financial need. *2000-01 Scott Good, Abigail Richardson*

Arthur Plettner Graduate Fellowships

Established 1999

To be awarded to outstanding students enrolled in graduate programs at the Faculty of Music. *2000-01 Amy Cameron, Jessica Lovett*

Antony Roberts Graduate Fellowship

Established 1999

Once the Master in Jazz Performance degree has been approved, the award will be awarded annually to a gifted graduate student in this program who demonstrates financial need. *2000-01 Not Awarded*

Ruby Graduate Fellowship

Established 2000

To be awarded to a student in the graduate program or the Advanced Certificate Program studying singing. *2000-01 Not Awarded*

Scace Graduate Fellowship in Opera

Established 2000

To be awarded on the basis of financial need to two singers in the Master's Program in Performance or Opera. Achievement as a tenor/bass/baritone singer or a soprano/mezzo-soprano/alto singer will be considered. *2000-01 Not Awarded*

Silvia Schwartz Fellowship in Memory of Paul Robeson

Established 2000

To be awarded to a student in the Advanced Certificate Program or the graduate program in Performance who exhibits truly outstanding ability and creativity. The values of outstanding ability, excellence and creativity are the paramount criteria when judging recipients for this fellowship. Preference to be given to a student in jazz. *2000-01 Not Awarded*

Simmonds Graduate Fellowship in Memory of Sara Levi Godfrey

Established 2000

Awarded to an outstanding piano student in the master's program in Performance or the Advanced Certificate in Performance. *2000-01 Not Awarded*

Joseph S. Stauffer Foundation Graduate Fellowship*Established 1999*

To be awarded to an outstanding student in any graduate program or the Advanced Certificate in Performance. *2000-01 Not Awarded.*

David Y. Timbrell Fellowship*Established 1997*

Awarded to a full time graduate student in the field of music theory or musicology. Eligible candidates must demonstrate financial need.

*2000-01 Brenda Enns, Leanne Fetterley***Walters Music/Yamaha Music Piano Prize***Established 2000*

Awarded to an outstanding piano student in the undergraduate or master's program in Performance or the Advanced Certificate in Performance. *2000-01 Not Awarded*

John Weinzwieg Graduate Fellowship*Established 1988 Value \$1000*

Awarded to a graduating student in Composition in the Mus.M. or Mus.Doc. program, who exhibits creative talent of a high order. *2000-01 Not Awarded*

OPERA DIVISION

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

OPERA DIVISION SCHOLARSHIPS**Edith Binnie Memorial Scholarship***Established 1995 Value \$1000*

To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need. *2000-01 Xin Wang, Tina Winter*

Frederick Malcolm Croggon Opera Scholarship*Established 1986 Value approx \$900*

Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities. *2000-01 Andrea Ludwig*

John & Margaret Eros Memorial Scholarship*Established 1973 Value \$600 2000-01 Colin Ainsworth***Regan Grant Memorial Scholarship***Established 1992 Value \$2000*

In memory of the late Regan Grant, a student of the Opera Division. Awarded annually to a student in the Opera Division. Preference will be given to a baritone. Eligible candidates must demonstrate financial need. *2000-01 Sam Chung, Jessie Clark*

Peter and Helene Hunt Award*Established 1998 Value \$5000*

Awarded to a continuing student of the Opera Diploma program, judged by the staff of the Opera Division to possess outstanding professional potential. *2000-01 Keith Klassen*

Helen & Arthur Kennedy Scholarship*Established 1984 Value \$2000*

Awarded annually to a gifted student, or to an outstanding production trainee. *2000-01 Meghan Atchison*

Maria & Hans Kluge Scholarship*Established 1998 Value \$2411*

To be awarded to a student in the final year of the Opera Stage Directing program or a voice student in the Diploma program. Preference given to a mezzo-soprano/contralto. *2000-01 Rosalind Lewis*

Felix & Ruth Leberg Scholarship*Established 1987 Value approx \$1323*

Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year. *2000-01 Meghan Atchison*

Robert & Joan Lederer Scholarship*Established 1998 Value approx \$2120*

Awarded to an exceptional student (non-vocal at least once in 5 years) at the discretion of the Opera Division Music Staff — based on talent as well as personal contribution to the art. Financial needs may be taken into account. *2000-01 Sam Chung*

Dr. Viola Lobodowsky Scholarship*Established 1997 Value approx \$4174*

This scholarship will be given annually to assist in the first instance, talented opera students considering a third year of study who demonstrate financial need. *2000-01 Peter Collins*

Ruby Mercer Fellowship*Established 1986 Value approx \$2000*

To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *2000-01 Not Awarded*

John Pump Opera Scholarship*Established 1985 Value approx \$209*

Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program. *2000-01 Jesse Clark*

The Daniel Stainton Memorial Scholarship*Established 1993 Value \$1000*

Awarded annually to a young Canadian tenor in the Opera Division who shows promise both vocally and dramatically. Eligible candidates must demonstrate financial need. *2000-01 Jason Hales*

University of Toronto Women's Association Scholarship*Established 1994 Value \$500 2000-01 Virginia Hatfield***CANADIAN OPERA WOMEN'S COMMITTEE AWARDS****Adamson-Lovett Performance Scholarship***Established 1995 Value \$1000*

Awarded to a student in their final year. *2000-01 Andrea Ludwig*

Andrews King Scholarship*Established 2000 Value \$1000 2000-01 Andrea Grant***Elizabeth Black Scholarship***Established 2000 Value \$500 2000-01 Sam Chung***The Marjorie Blaser Memorial Scholarship***Established 1994 Value \$1000 2000-01 Michael Sproule***Canadian Opera Women's Committee Scholarship***Established 1980 Value \$1000 X 2*

To be awarded annually to exceptionally talented students. *2000-01 Jason Hales, Xin Wang*

COWC King Family Scholarship

Established 1998 Value \$500 2000-01 Tina Winter

COWC Trudi MacDonald Scholarship

Established 1998 Value \$500 2000-01 Megan Latham

COWC Musical Director's Discretionary Scholarship Fund

Established 1997 Value \$1700 X 4

Endowed by the COWC in honour of their 50th anniversary in 1997, these awards will be given to Opera Division students based on singing talent and financial need. *2000-01 Phillip Addis, Michele Bogdanowicz, Leslie Ann Bradley, Ariana Clark, Jesse Clark, Rachel Cleland, Virginia Hatfield, Jason Lamont*

COWC Past Presidents' Scholarship

Established 1987 Value \$1000 2000-01 Rachel Cleland

Canadian Opera Junior Women's Committee Scholarship

Established 1981 Value \$1000

Awarded to a student registered full-time in the Opera Diploma program in the Faculty of Music. *2000-01 Megan Latham*

Anne and Jack Craine Memorial Scholarship

Established 1994 Value \$1000 2000-01 Tina Winter

Vreni Ducommun Scholarship

Established 2000 Value \$500 2000-01 Colin Ainsworth

Gladys & Lloyd Fogler Scholarship

Established 1995 Value \$1000 2000-01 Andrea Ludwig

Elaine Ghazouli Memorial Scholarship

Established 2000 Value \$1500 2000-01 Andrea Grant

COWC Herman Geiger-Torel Operatic Scholarship

Established 1978 Value \$1000

This scholarship, created to honour the many contributions of Dr. Torel to opera in Canada, will be awarded to an exceptionally talented student. *2000-01 Sam Chung*

Senator & Mrs Jerry Grafstein Scholarship

Established 1995 Value \$1000

Awarded to a new student. *2000-01 Julien Patenaude*

Mr & Mrs Al Green Scholarship

Established 1996 Value \$1000 2000-01 Andrea Grant

Grace Locilento Scholarship

Established 1999 Value \$1000 2000-01 Rosalind Lewis

COWC Andrew MacMillan Scholarship

Established 1978 Value \$900

Awarded annually to a singer in the Opera Diploma program on the basis of merit. *2000-01 Julien Patenaude*

Ruth Morawetz Scholarship

Established 1999 Value \$1000 2000-01 Virginia Hatfield

COWC Russell & Evelyn Payton Scholarship

Established 1978 Value \$1000

Awarded to a student demonstrating exceptional talent. *2000-01 Jason Lamont*

Dr F. Guenther Stahl Memorial Scholarship

Established 1992 Value \$1000 2000-01 Tina Winter

COWC Judy Stephenson Memorial Scholarship

Established 1995 Value \$1000 2000-01 Jason Hales

Mariss Vetra Memorial Scholarship

Established 1978 Value \$1000

The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents. *2000-01 Michael Sproule*

COWC Arnold Walter Opera Scholarship

Established 1977 Value \$1000

Awarded to an exceptionally talented student. *2000-01 Michael Sproule*

Mary A. Yaremko and John Yaremko Q.C. Scholarship

Established 1994 Value \$1000

To be given annually to students who exemplify a particular degree of voice and musical excellence who will benefit from a third year of study in the Opera division, Faculty of Music. Eligible candidates must demonstrate financial need. *2000-01 Rosalind Lewis*

OPERA DIVISION GRADUATING SCHOLARSHIPS**COWC Distinguished Graduate Scholarship**

Established 1985 Value \$1500 2000 Meghan Atchison

The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program (consult the individual listing for each award):

Fiorenza Drew Fellowship; Irene Jessner Scholarship; Paul H. Mills Scholarship; Luciano Pavarotti Scholarship; Women's Art Association Luella McCleary Award (graduating)

OTHER AWARDS**Imperial Order Daughters of the Empire Scholarship**

Value \$750

Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships Awards Committee by September 1st. *2000-01 Not Awarded*

Felix Galimir Chamber Music Fund

To honour the memory of Felix Galimir, chamber music coach and mentor to several generations of string players, by giving an award every year to the most promising string or piano chamber music group in the chamber music program. A portion of the fund will be reserved for the promotion of a special dedicated concert, featuring the aforementioned group.

DEGREE AND DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

Bachelor of Music (MUS.BAC.)

Music Education, p 21

Composition, p 22

History & Theory, p 22

Bachelor of Music in Performance (MUS.BAC.PERF.), p 23

Artist Diploma (ART.DIP.MUS.), p 27

Diploma in Operatic Performance (DIP.OP.PERF.), p 39

Bachelor of Arts (Music Specialist)

Information about this program is contained in the Faculty of Arts and Science Calendar.

Advanced Certificate in Performance, p 43

Graduate Degrees in Music

The Graduate Department of Music offers programs leading to the following degrees in:

Master of Music (MUS.M.)

Composition, p 45

Music Education, p 45

Performance, p 45

Master of Arts (M.A.)

Musicology, p 45

Doctor of Music (MUS.DOC.)

Composition, p 46

Doctor of Philosophy (PH.D.)

Musicology, p 46

Music Education, p 46

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.

PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

General Information

Concentration in the Performance degree and Artist Diploma programs begins in the first year.

Concentration in the Composition, History & Theory, and Music Education programs begins in second year; students are assisted by the staff at the end of first year in choosing a concentration, only one of which may be selected. Minor concentrations are available in Composition and in History and Theory, beginning in third year.

Students must be registered in 4.0 to 6.6 credits per year; those with a "B" standing or higher may petition to take more than 6.6 credits.

Basic Music courses are **required**, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: Introduction to Music and Society, Historical Survey I & II, Materials of Music, Keyboard Skills, Applied Music and Required Ensemble. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic Music courses are required, and may not be dropped.**

A required minimum of four and a permitted maximum of six Arts & Science courses are designated for the degree with the exception of the concentration in History & Theory, which requires at least six. A full **Arts & Science** course earns 1.0 credit; a half-course, 0.5 credit, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Courses with the prefix MUS are not available to Faculty of Music students.

A **Music Elective** is any Faculty of Music course (excluding Basic Music courses) that is not required by the student's major concentration. Students completing a Minor concentration are not required to enrol in any Music Electives.

The following pages outline the course requirements for each of the programs. Students are expected to successfully complete all the courses listed in the table corresponding to their program. Credit values enclosed in parentheses, e.g. (0.5), indicate that the course is not required for that specific program. Required Basic Music courses are printed in bold on the following charts.

BACHELOR OF MUSIC MUSIC EDUCATION	Year	Credits Per Year			
		1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music		0.5	0.5	0.5	0.5
PMU173/175/187/190/192/195/197/198Y1*- Major Ensemble		1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H1/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y1/107Y1, EMU207Y1/EMU355Y1 - Keyboard Harmony or Skills		0.33	0.33		
EMU130Y1 - Intro to Vocal & Choral Music		0.67			
EMU150Y1, 151H1, 152H1 - Instrumental: Violin & Viola, Clarinet, Trumpet		0.67			
EMU275Y1 - Foundations of Music Education			0.67		
PMU380Y1 - Conducting				0.67	
Electives - Music Education - (Select from list below - 4.0 credits)**			0.67	1.67	1.67
Music Electives (1.5 credits total)				0.5	1.0
Arts & Science Electives		1.0	1.0	1.0	1.0
@ PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.					

* 1.0 credit is required but 0.33 of this may count as Music Electives.

Music Education Electives (Select 4 credits) **

Notes:

- 1) EMU courses taken in Year 1 may be credited to the Mus Ed concentration when it begins in Year 2.
- 2) Violin and viola majors must substitute EMU350H1 and EMU351H1 for EMU150Y1. Clarinet majors must substitute another woodwind course (EMU353H1, 354H1, 357H1, 358H1) for EMU151H. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1.

** Maximum credits counted to Mus Ed concentration. Additional units earned may count as Music Electives.

	Max Credits		Max Credits
Instrumental Classes	1.67	EMU360H1 Jazz Improvisation	0.5
Strings: EMU250Y1/350H1/351H1/450H1		EMU371Y1 Alt Methods in Music Ed	0.5
Woodwinds: EMU153H1/353H1/354H1/357H1/358H1 ..		EMU410Y1 Intro to Research in Music Ed	0.5
Percussion: EMU352H1		EMU417H1 Jazz Arranging	0.33
Brass: EMU252H1/254H1/256H1		EMU461H1 Mus Ed in Cultural Perspective	0.5
Guitar: EMU154H1	0.17	EMU464Y1 String Pedagogy	0.5
EMU330Y1/430Y1 Choral Tech I & II	1.3	EMU475H1 Seminar in Music Education	0.5
EMU231Y1 Vocal Techniques	0.33	PMU135/138/336Y1 Diction Classes	1.0
EMU401C1/402C1 Choral Studies I & II	0.67	PMU260Y1/360Y1 Teaching Meth - Piano I & II	1.0
EMU356Y1/456Y1 Band & Orch Tech I & II	1.67	PMU264Y1, 265Y1, 266Y1, 267Y1, 268Y1, 269Y1,	
EMU372Y1 Movement & Dance	0.33	270Y1, 271Y1 World Music Ensemble	1.33
EMU370Y1/470Y1 Elem Music Education	1.67	PMU350Y1 Song Interpretation	0.33
EMU317Y1 Orchestration	0.67	PMU361Y1 Vocal Pedagogy	0.33
EMU359H1 Jazz Education	0.5	PMU480Y1 Conducting	0.67

NOTE: Music Education students wishing to pursue a special interest in Jazz are encouraged to consult with the Coordinator of Music Education and the Director of Jazz Studies during their first year to develop an appropriate program.

BACHELOR OF MUSIC (Specialist Option - ** & *See Below)****HISTORY & THEORY**

	Year	Credits Per Year			
		1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1 - Applied Music		0.5	0.5		
PMU173/175/187/190/192/195/197/198Y1+ * - Major Ensemble		1.0	1.0	(1.0)	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H1/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y1/107Y1 - Keyboard Harmony or Skills		0.33			
TMU111H1/127H1 - Theory Elective			0.5		
HMU330/ 331/333/430/431/432/433H1** - History Electives				1.0	0.5
TMU307/308/316/317/318H1*** - Theory Electives				1.0	
TMU401/403H1 - Theory Elective					0.5
One language other than English, approved by the Division				1.0	
Arts & Science Electives (5 credits total)		1.0	1.0	1.0	2.0
Music Electives (4.3 credits total)		0.33	0.5	1.5	2.0

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

* Ensembles taken in Year 3 & 4 may be counted as Music Electives. (Applied Music is not available in Year 3 & 4 of this program).

** Students wishing to graduate with the History Specialist Option should take at least six of HMU330/331/333/430/431/432/433/ 499H1 and maintain an average over the four years of B+ or higher. In addition, the language other than English should be French, German, Italian, or Latin. Please consult with the History Division.

*** Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/499H1, and must maintain an average over the four years of B+ or higher.

HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4

Topics in History & Culture (5 courses only) 2.5 credits, Music History Electives 1.0 credit

BACHELOR OF MUSIC**COMPOSITION**

	Year	Credits Per Year			
		1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1 - Applied Music		0.5	0.5		
PMU173/175/187/190/192/195/197/198Y1+ *- Major Ensemble		1.0	1.0	(1.0)	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y/107Y1 - Keyboard Harmony or Skills		0.33			
TMU110Y1, 210Y1, 310Y1, 410Y - Composition		(1.0)	1.0	1.0	1.0
TMU316H1, 317H1 - Counterpoint				1.0	
TMU307H1 - Analytical Technique				0.5	
TMU314Y1 - Orchestration				1.0	
PMU380Y1 - Conducting					0.67
HMU Electives &/or TMU318H1/TMU401H1**				1.0	1.0
Arts & Science Electives		1.0	1.0	1.0	1.0
Music Electives: including TMU111H1/TMU127H1/TMU319H1					
TMU320H1/TMU313Y1 (2 credits total)		0.5			1.5

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

* Ensembles may be counted as general music electives in 3rd and 4th years (Applied Music is not available in Years 3 and 4 of this program).

** 2 credits to be drawn from HMU and TMU 318H1, 401H1.

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1 and before the end of Year 2 for the Composition Minor program.

Composition students are expected to attend the Composition Workshops, Student Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM - Years 3 and 4

TMU211Y1, 311Y1	Composition	2.0
TMU316H1, 317H1	Counterpoint	1.0
TMU314Y1	Orchestration***	1.0

*** EMU317Y1 may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC (PERFORMANCE)

Note: Students in the Mus. Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the Performance Program. Students may petition to repeat their jury in the event of a failed mark.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
ORGAN	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1+ - Major Ensemble		1.0	1.0	1.0	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y1, 207H1* - Keyboard Harmony		0.33		0.5*	
EMU130Y1, 330Y1 - Intro to Vocal & Choral Mus, Choral Tech I		0.67		0.67	
PMU287Y1, 387Y1, 487Y1 (optional)			(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation				0.33	0.33*
PMU377Y1, 477Y1 - Departmental Literature				0.33	0.33
PMU380Y1 - Conducting					0.67
PMU388Y1 - Harpsichord					0.33
TMU316H1, 317H1 - Counterpoint				1.0	
PMU460Y1 - Teaching Methods - Organ					0.33
TMU307H1 - Analytical Technique					0.5
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
Arts & Science Electives		1.0	1.0	1.0	1.0

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

* one of TMU207H1/PMU457Y1 only.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
ORGAN WITH CHURCH MUSIC OPTION	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1+ - Major Ensemble		1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y1, 304H1* - Keyboard Harmony		0.33		0.5*	
EMU130Y1, 330Y1 - Intro to Vocal & Choral Mus, Choral Tech I		0.67		0.67	
EMU231Y1 - Vocal Techniques				0.33	
PMU287Y1, 387Y1, 487Y1 (optional)			(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation				0.33	0.33*
PMU380Y1 - Conducting					0.67
TMU316H1, 317H1 - Counterpoint				1.0	
TST - Introduction to Worship course**			0.5		
TST - Church Music Course**				0.5	
TST - History of Liturgy course**			0.5	0.5	
TST - Theology/History Doctrine courses**					1.0
Arts & Science Electives		1.0	1.0	1.0	1.0

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent East, 978-4040.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
PIANO & HARPSICHORD	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1+* - Major Ensemble		1.0	1.0	(1.0)	(1.0)
PMU187Y1, 287Y1, 387Y1** - Early Music Ensemble		0.67	0.67	0.67	
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU105Y1 - Keyboard Harmony		0.33			
PMU163Y1 (263Y1 if 163Y1 mark less than 80%) - Sight Reading		0.33	(0.33)		
PMU251Y1, 351Y1, 451Y1* - Piano-Instrumental Master Class			0.5	0.5	0.5
PMU252Y1, 352Y1, 452Y1* - Piano-Vocal Master Class			0.5	0.5	0.5
PMU260Y1, 360Y1* - Teaching Methods - Piano I & II				0.67	0.33*
PMU376Y1, 476Y1 - Departmental Literature				0.33	0.33
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
General Music Electives				1.0***	0.67***
Arts & Science Electives		1.0	1.0	1.0	1.0

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

* piano only

** harpsichord only

*** harpsichord majors need 2.0 credits of General Music Electives.

Note: Piano Performance majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
BRASS, STRINGS, WOODWINDS	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU190/195/198Y1* - Major Ensemble		1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills		0.33			
PMU191Y1 (optional in Yr 1) - Chamber Music		(0.33)			
PMU291Y1, 391Y1, 491Y1+			0.33-0.67+	0.33-0.67+	0.33-0.67+
PMU378Y1, 478Y1 or 379Y1, 479Y1 - Orchestral Studies				0.33	0.33
(Not required for Saxophone or Euphonium Majors)					
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance					(0.33)
Music Electives					
Arts & Science Electives		1.0	1.0	1.0	1.0-1.33**

* 1.0 credit is required but 0.33 of this may count as Music Electives.

+ 0.33 credit fulfills Chamber Music requirement for the major instrument; additional credit earned may count as Music Electives.

** Saxophone and Euphonium majors must complete 1.33 credits of General Music Electives.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
VOICE	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1+* - Choral Ensemble		1.0	1.0	1.0	1.0+@
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills		0.33			
PMU135Y1- Lyric Diction		0.33			
PMU138Y1, 238Y1 - Italian/English Master Class		0.33	0.33		
PMU340Y1, 440Y1 - Lieder				0.33	0.33
PMU336Y1, 436Y1 - French melodie				0.33	0.33
PMU361Y1 (optional) - Vocal Pedagogy			(0.33)		
PMU387Y1, 487Y1 (optional) - Early Music Ensemble			(0.33)	(0.33)	
PMU339Y1 (439Y1 optional) - Oratorio				0.33	(0.33)
Music Electives (including PMU394Y,494Y- Opera)				1.67*	1.67*
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
Arts & Science Electives		1.0	1.0	1.0	1.0

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

* Admission to the Opera Chorus is by special audition. Students not taking Opera Chorus must substitute an equivalent value of Music Electives.

+ 0.67 credits of Performance electives may be substituted for 4th year Choral Ensemble. Please see the Registrar or Performance Office for options.

@ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
MULTIPLE WOODWIND INSTRUMENTS	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music*		1.0	1.0	0.5-1.0	0.5-1.0
PMU190/195/198Y - Major Ensemble**		1.0-1.3	1.0-1.3	1.0-1.3	1.0-1.3
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills			0.33		
PMU191Y1, 291Y1, 391Y1, 491Y1 - Chamber Music		(0.33)	0.33	0.33	0.33
EMU151H1, 353H1, 354H1, 357H1, 358H1 - Instrumental Class***		0.33	0.33		
PMU 051F/S/Y 052F/S/Y(Cl) One instrument must be taken as a minor					
053F/S/Y 054F/S/Y(Fl) to remain in the program.					
055F/S/Y 056F/S/Y(Ob) Credit by proficiency exam.				0.33-0.67	0.33-0.67
057F/S/Y 058F/S/Y(Sax)					
059F/S/Y 060F/S/Y (Bssn)				1.2	1.0
Music Electives				0.33	0.33
PMU399Y1, 499Y1 - Recital					
Arts & Science Electives		1.0	1.0	1.0	1.0

* Applied music (major instrument) drops to 0.5 (1/2 hour to accommodate 1/2 hour lesson on minor instrument (0.5) Year 3 and 4.

** 1.0 credit is required for major instrument but 0.33 of this may count as Music Electives.

*** These courses exist as offerings in the division of Music Education.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
JAZZ STUDIES	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective* - Historical Survey I & II			1.5		
JMU100Y1, 200Y1, 300Y1 - Jazz & Traditional Materials		0.67	0.67	0.67	
JMU101Y1, 201Y1, 301Y1 - Jazz & Traditional Ear Training		0.67	0.67	0.67	
JMU104Y1 - Jazz Keyboard Skills**		0.33**			
JMU185Y1, 285Y1, 385Y1, 485Y1 - Jazz Applied Major		1.0	1.0	1.0@	1.0@
JMU189Y1, 289Y1, 389Y1, 489Y1***- Jazz Orchestra				1.0	1.0
PMU173/175/190/192/195/198Y1***- Major Ensemble		1.0***	1.0***		
JMU191Y1, 291Y1, 391Y1, 491Y1 - Jazz Improvisation		0.33	0.33	0.33	0.33
JMU192Y1, 292Y1, 392Y1, 492Y1 - Small Jazz Ensemble		0.5	0.5	0.5	0.5
JMU193Y1, 293Y1, 393Y1, 493Y1+ - Vocal Jazz Ensemble				1.0+	1.0+
JMU317Y1 - Jazz Arranging				(0.67)****	
JMU410Y1 - Jazz Composition					(0.67)****
Music Electives					1.0
Arts & Science Electives		1.0	1.0	1.0	1.0

* HMU133H1 (Jazz History) is recommended.

** Required of all Jazz students except keyboard players.

*** Major Ensemble assignments will be made as a result of placement auditions. Where jazz majors are not placed in Jazz Orchestra or Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies. 1.0 credit required but 0.33 of this may count as Music Electives.

+ Jazz Voice majors only.

**** Optional. Must substitute the appropriate number of music electives, if not taking JMU317Y1 or JMU410Y1.

@ Jazz majors must successfully complete recital requirements in third and fourth year in order to receive a passing grade in applied music.

NOTE: Jazz Performance students wishing to pursue a special interest in Music Education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
HARP, PERCUSSION	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU190/195/192/198Y1* - Major Ensemble		1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU107Y1 - Keyboard Skills		0.33			
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music		(0.33)	(0.33-0.67)	(0.33-0.67)	
PMU491Y1 - Chamber Music					0.33-0.67**
PMU399Y1**, 499Y1 - Recital				0.33**	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
Music Electives				1.3-1.67+	1.3-1.67+
Arts & Science Electives		1.0	1.0	1.0	1.0

* 1.0 credit required but 0.33 of this may count as Music Electives.

** not required for Harp Majors

+ Harp Majors must complete 1.67 credits of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE)**GUITAR, LUTE, RECORDER,
FREE BASS ACCORDION****Credits Per Year**

Year	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU187Y1, 287Y1, 387Y1***- Early Music Ensemble	0.67+	0.67+	0.67+	
PMU173/175/183/187/190/192/195/197Y/198Y* - Major Ensemble	1.0	1.0	1.0	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU325Y1** - History & Literature of the Guitar			0.67	
PMU420H1**- Fretboard Harmony				0.33
PMU425H1**- Guitar Pedagogy				0.33
PMU391Y1, 491Y1 (optional) - Chamber Music			(0.33)	(0.33)
PMU399Y1, 499Y1 - Recital			(0.33)	(0.33)
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
General Music Electives (5.5 credits total; 4.17 credits for Guitar)	0.5	1.0	2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0

* guitar and accordion only - guitar majors are required to do PMU183Y1; 1.0 credit is required but 0.33 of this may count as Music Electives.

** guitar only

*** lute, recorder only

ARTIST DIPLOMA PROGRAM

The Artist Diploma Program is designed to prepare performing artists. To complete this three year program, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 3.3 credits. The Artist Diploma Program is not available in Organ or Jazz Studies. **The Artist Diploma Program is not open to students completing, or who have received a Mus. Bac. degree from the Faculty of Music, University of Toronto.**

Note: Students in the Artist Diploma Program who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the program. Students may petition to repeat their jury in the event of a failed mark.

ARTIST DIPLOMA	Credits Per Year			
PIANO	Year	1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/192Y/197Y1+ - Major Ensemble		1.0	1.0	(1.0)
TMU120H1,121H1, 220H1,221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5
TMU105Y1 - Keyboard Harmony		0.33		
PMU163Y (263Y if 163Y mark less than 80%) - Sight Reading		0.33	(0.33)	
PMU260Y, 360Y - Teaching Methods I & II			0.67	0.33
PMU351Y, 451Y - Piano-Instrumental Master Class			0.5	0.5
PMU352Y, 452Y* - Piano-Vocal Master Class			0.5	0.5
PMU376Y, 476Y - Departmental Literature			0.33	0.33
PMU399Y, 499Y - Recital			0.33	0.33
PMU499S (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Music Electives				0.33

+ 1.0 credit is required but 0.33 of this may count as Music Electives.

ARTIST DIPLOMA VOICE	Year	Credits Per Year		
		1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/192Y/197Y1* - Choral Ensemble		1.0	1.0	(1.0)+@
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5
TMU107Y1 - Keyboard Skills		0.33		
PMU135Y1 - Lyric Diction		0.33		
PMU138Y1, (238Y1 optional) - Italian/English Master Class		0.33	(0.33)	
PMU187Y1, 287Y1, 387Y1 (optional) - Early Music Ensemble		(0.33)	(0.33)	(0.33)
PMU340Y1, PMU440Y1 - Lieder			0.33	0.33
PMU336Y1, (436Y1 optional) - French Diction			0.33	(0.33)
PMU339Y1, (439Y1 optional) - Oratorio			0.33	(0.33)
PMU361Y1 (optional) - Teaching Methods - Voice				(0.33)
PMU394Y1** - Opera/Music Electives				1.67
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 - 2nd recital or major chamber/operatic/orchestral appearance				(0.33)

* 1.0 credit is required but 0.33 of this may count as Music Electives.

** Admission to this course is by special audition. Students not taking PMU394Y1 will substitute an equivalent value of Music Electives.

+ 0.67 credits of Performance electives may be substituted for 3rd year Choral Ensemble. Please see the Registrar or Performance Office for list of options.

@ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Year 3.

ARTIST DIPLOMA BRASS, STRINGS, WOODWINDS	Year	Credits Per Year		
		1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU190Y/195Y/198Y1* - Major Ensemble		1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5
TMU107Y1 - Keyboard Skills		0.33		
PMU191Y1 (optional) - Chamber Music		0.33		
PMU291Y1, 391Y1+ - Chamber Music			0.33-0.67+	0.33-0.67+
PMU378Y1, 478Y1 or PMU379Y1, 479Y1 - Orchestral Studies (only one)			0.33	0.33
Not required of Saxophone or Euphonium Majors				
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 (optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives				0.5-0.83**

* 1.0 credit is required but 0.33 of this may count as Music Electives.

+ 0.33 credit fulfills Chamber Music requirement for the major instrument; additional credit earned may count as Music Elective.

** Saxophone and Euphonium majors must complete 0.83 credits of Music Electives.

ARTIST DIPLOMA		Credits Per Year		
GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Year	1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/183/187/190/192Y/195/197/198Y1* - Major Ensemble		1.0	1.0	(1.0)
PMU187Y1, 287Y1+ - Early Music Ensemble		0.67+	0.67+	
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5
TMU107Y1 - Keyboard Skills		0.33		
PMU325Y1# - History & Literature of the Guitar			0.67	
PMU420H1# - Fretboard Harmony				0.33
PMU425H1# - Guitar Pedagogy				0.33
PMU391Y1 (optional)				(0.33)
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H (optional) 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives (2.67 credits total; 1.33 credits for Guitar)		0.67	1.0	1.0

guitar only
 * accordion & guitar only - guitar majors are required to do PMU183Y1; 1.0 credit is required but 0.33 of this may count as Music Electives.
 + lute & recorder only

ARTIST DIPLOMA		Credits Per Year		
HARP, PERCUSSION	Year	1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU190Y/195Y/198Y1* - Major Ensemble		1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H/303H1 - Materials of Music		1.33	1.33	0.5
TMU107Y1 - Keyboard Skills		0.33		
PMU191Y1 (optional) - Chamber Music		(0.33)		
PMU291Y1, 391Y1** - Chamber Music			0.33**	0.33**
PMU399Y1**, 499Y1 - Recital			0.33**	0.33
PMU499H1 (optional) 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives				1.0-1.33+

* 1.0 credit is required but 0.33 of this may count as Music Electives.
 ** Not required for Harp Majors.
 + Harp Majors must complete 1.3 credits of Music Electives.

ARTIST DIPLOMA		Credits Per Year		
HARPSICHORD	Year	1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU187Y1, 287Y1 - Early Music Ensemble		0.67	0.67	0.67
TMU120H1, 121H1, 220H1, 221H1, 303H/303H1 - Materials of Music		1.33	1.33	0.5
TMU105Y1 - Keyboard Harmony		0.33		
PMU163Y1 (263Y1 if 163Y mark less than 80%)		0.33	(0.33)	
PMU260Y1 (360Y1) - Teaching Methods I & II			0.67	(0.33)
PMU376Y1, 476Y1 - Departmental Literature			0.33	0.33
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Music Electives				0.5

DESCRIPTION OF UNDERGRADUATE COURSES

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of the course is shown by the letter following the course numbers:

Y = 26 weeks, two terms

H = 13 weeks, F=first term only, S=second term only

H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.

C = offered only in the summer

1 = St. George Campus

COURSE WEIGHTS – CREDIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a credit value. Generally, a 1.0 credit course is the equivalent of a full course in the Faculty of Arts & Science, with 0.33 credit typically representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights.

Prerequisite: A course required as preparation for entry to another course.

Co-requisite: A requirement to be taken concurrently with another course.

Exclusion: students may not enrol in a course that is listed as an exclusion of a course that they are taking or in which they have already obtained a pass standing.

Explanation of Symbols

, or & = AND

/ = OR

* = Limited enrolment

P.I. = Permission of Instructor

CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y1 Introduction to Vocal and Choral Music 0.67

An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire; choral conducting and teaching methods; rehearsal techniques. *Staff*.

EMU150Y1 Instrumental Class – Violin and Viola 0.33*

Introductory study of violin and viola. *K.Rapoport, P.Shand*
Violin or viola majors: P.I.

EMU151H1 Instrumental Class – Clarinet 0.17*

Introductory study of the clarinet. (May not be taken in the same term as EMU152H1.) *T. Dowling*. Clarinet majors: P.I.

EMU152H1 Instrumental Class – Trumpet 0.17*

Introductory study of the trumpet. (May not be taken in the same term as EMU151H1.) *J. Reynolds*. Trumpet majors: P.I.

EMU153H1 Instrumental Class – Recorder 0.17*

Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *A. Melville*. One hour, one term.

EMU154H1 Instrumental Class – Guitar 0.17*

Introductory study of the guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *B.Katz*

EMU207Y1 Keyboard Skills for Music Education 0.33

A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple sight harmonizing of songs. Basic MIDI sequencing will be introduced. *D.*

Bradley. Prerequisite: TMU107Y1 or P.I. *Not available to Keyboard majors.*

EMU231Y1 Vocal Techniques 0.33

The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to teaching and performing. *Not available to students whose applied major is voice. L. Blaser*. Prerequisite: EMU130Y

EMU250Y1 Instrumental Class – Violin and Viola 0.33*

Continuation of EMU150Y1. *P.Shand*. Prerequisite: EMU150Y1 or P.I.

EMU252H1 Instrumental Class – French Horn 0.17*

Introductory study of the French horn. *H. Hennigar* Horn majors: P.I. Prerequisite: EMU152H1

EMU254H1 Instrumental Class – Trombone 0.17*

Introductory study of the trombone. *L.Shields*. Trombone majors: P.I. Prerequisite: EMU152H1

EMU256H1 Instrumental Class – Tuba 0.17*

Introductory study of the tuba. *S.Fratia*. Tuba majors: P.I. Prerequisite: EMU152H1

EMU275Y1 Foundations of Music Education 0.67

An introduction to the philosophy, psychology and curricular foundations of Music Education.

EMU277C1 Workshop in Music Education

Special course in specific areas of concern to prospective and inservice teachers. Credit variable. *L.Dolloff, P.I. Summers only*.

EMU317Y1 Orchestration 0.67*

Arranging for the orchestra, concert band and jazz ensemble. Intended for those concentrating in Music Education. *P. Nimmons*
Prerequisite: TMU200Y

EMU330Y1 Choral Techniques I 0.67

A study of choral repertoire for treble and mixed voice choirs with an emphasis on score preparation, conducting technique, rehearsal strategies, assessment, curriculum in schools, churches, and community programmes. Madrigals, motets, anthems, mass settings, and part songs will form the basis for class study. Class and lab participation required.
Prerequisite: EMU130Y1, EMU275Y1 (for Mus Ed majors), EMU231Y1 (except for voice majors) or P.I. Co-requisite: PMU380Y1

EMU340Y1 Instrumental Minor Practicum 0.33

The opportunity to develop and refine playing skills on selected secondary instruments in band, chamber music and orchestral practicum ensembles. *J. Reynolds*. One hour per week, two terms. Available to Music Education students in years 2, 3 or 4. Prerequisite: corresponding instrumental course or P.I.

EMU350H1 Instrumental Class – Cello I 0.17*

Introductory study of the cello. *O. Van Kranendonk*. Cello majors: P.I.

EMU351H1 Instrumental Class – Cello II 0.17*

Continuation of EMU350F. *O. Van Kranendonk*. Cellomajors: P.I. Prerequisite: EMU350F or P.I.

EMU352Y1 Instrumental Class – Percussion 0.33*

Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353H1 Instrumental Class – Flute 0.17*

Introductory study of the flute. *P. Bryce* Flute majors: P.I. Prerequisite: EMU151H1.

EMU354H1 Instrumental Class – Oboe 0.17*

Introductory study of the oboe. *C. Scholtz*. Oboe majors: P.I. Prerequisite: EMU151H1.

- EMU355Y1 Accompanying 0.33***
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *D. Bradley*. Prerequisite: TMU105Y1/107Y1, P.I.
- EMU356Y1 Band & Orchestral Technique I 1.0**
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *P. Shand, J. Reynolds*.
Prerequisite: EMU150Y1, 151H1, 152H1, 275Y1 and two of the following courses: 252H1, 254H1, 256H1, 353H1, 354H1, 357H1, 358H1
Prerequisite or co-requisite: EMU350H1
Co-requisite: PMU380Y1 *Permission of the instructor is required for students not meeting the above prerequisite and co-requisite requirements.*
- EMU357H1 Instrumental Class – Saxophone 0.17***
Introductory study of the saxophone. *D. Englert* Saxophone majors: P.I. Prerequisite: EMU151H1.
- EMU358H1 Instrumental Class – Bassoon 0.17***
Introductory study of the bassoon. One hour, one term. *G. Robinson*. Bassoon majors: P.I. Prerequisite: EMU151H1.
- EMU359H1 Jazz Education 0.5**
Analysis, methods and materials for jazz education and improvisation techniques. *J. Reynolds*. Prerequisite: TMU200Y1 and P.I.
- EMU360H1 Jazz Improvisation 0.5**
Development of improvisation skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons*. Prerequisite: TMU200Y1 and P.I. *Not open to Jazz majors.*
- EMU370Y1 Elementary Music Education I 0.67**
Introduction to curriculum planning and classroom teaching in pre-school and elementary school. Emphasis on developing skills in teaching children through singing, listening, movement, playing instruments and other creative activities. Acquaintance with and use of current methodologies (eg, Orff, Kodaly) and materials. *L. Dolloff*.
Prerequisite: EMU275Y1, EMU231Y1. Co-requisite: EMU372Y1
- EMU371Y1 Alternative Methods in Music Education 0.5**
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials. Guitar and MIDI applications will be studied as examples of viable methods. *L. Bartel*. Prerequisite: EMU275Y1. Prerequisite or corequisite: EMU154H1. Students are advised to take TMU111H1 before this course.
- EMU372Y1 Movement and Dance 0.33**
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education. **0.33/0.67**
- EMU401C1, 402C1 Special Studies in Choral Music I & II**
An intensive study of choral music technique and repertoire. *D. Rao*. *Summer Only*.
- EMU410Y1 Introduction to Research in Music Education 0.5**
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. *L. Bartel*. Prerequisite: EMU275Y1.
- EMU417H1 Jazz Arranging 0.33***
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. *P. Nimmons* Prerequisite: EMU317Y1 and P.I.
- EMU430Y1 Choral Techniques II 0.67**
Conducting, rehearsing and performing choral repertoire for treble and mixed voice choirs with an emphasis on choral music of the 20th century. Repertoire will include contemporary composition, extended works for chorus and orchestra, and multi-cultural materials. A conducting apprenticeship and class recital will be required. *D. Rao*
Prerequisite: EMU330Y1
- EMU450H1 Instrumental Class – Double Bass 0.17***
Introductory study of the double bass. *T. Dawson*. One hour, one term. Bass majors: P.I. Prerequisite: EMU350H1
- EMU456Y1 Band & Orchestral Techniques II 0.67**
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *D. Grant, P. Shand*
Prerequisite: EMU356Y1. Recommended: PMU480Y1
- EMU461H1 Music Education in Cultural Perspective 0.5**
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. Prerequisite or co-requisite: any World Music Ensemble; Prerequisite: EMU275Y1.
- EMU464Y1 String Pedagogy 0.5**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand*
- EMU470Y1 Elementary Music Education II 1.0**
Refinement and application of curricular and instructional skills developed in EMU370Y1, EMU372Y1. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff*. Prerequisite: EMU370Y1, EMU372Y1. Prerequisite or co-requisite: EMU153H1
- EMU475H1 Seminar in Music Education 0.5**
A study of the psychological foundations of music education with emphasis on applying psychological principles to a variety of classroom and curricular situations. Prerequisite: EMU275Y1
- EMU499H1 Independent Study 0.33**
Available to students in 3rd or 4th year on successful completion of several EMU courses, depending on grade standing and availability of instructor. *Permission of the Division Required.*

HISTORY & CULTURE OF MUSIC

- HMU111H1 Introduction to Music & Society 0.5**
An examination of musical thought and practice in non-Western and Western traditions. *J. Kippen*. Does not count as HMU elective.
- HMU133H1 Jazz History 0.5**
The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present. *J. Reynolds*

HMU225H1 Historical Survey I 0.5
Western music up to 1750. No prerequisite. *G. Johnston*. Does not count as HMU elective.

HMU226H1 Historical Survey II 0.5
Western music from 1750 to the present. No prerequisite. *M.A. Parker*. Does not count as HMU elective.

HMU321H1 The Beatles
An ethnomusicological perspective on arguably the most famous band in popular music history. This course traces the emergence and musical development of the Fab Four through a detailed analysis of the recorded repertoire, and assesses their role in setting social and musical trends in the "Swinging Sixties" (as the 1960's were known in Britain) and beyond. *J. Kippen*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1)

HMU330H1 Topics in Medieval Music 0.5*
Plainchant and polyphony, including topics for individual research. *A. Hughes*. Prerequisite: Completion of 4-course History requirement. *Not offered 2001/02*

HMU331H1 Topics in Renaissance Music 0.5*
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *Staff*. Prerequisite: Completion of 4-course History requirement.

HMU333H1 Topics in Baroque Music 0.5*
Instrumental and vocal genres (1600-1750), including topics for individual research. *M.A. Parker*. Prerequisite: Completion of 4-course History requirement.

HMU343H1 Introduction to Western Liturgy 0.5*
This course deals only with the liturgy of the Western Christian church, and principally with the later Middle Ages. The main aim of the course is to ensure that the student knows how to use the most important liturgical books. We shall work from editions, but it is very important that the student feel at ease with the manuscript sources. Consequently we shall also often work with facsimiles and microfilms. We will deal with manuscripts of the chant, but the music is not the principal focus. *A. Hughes*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1), Permission of instructor.

HMU363H1 Brahms 0.5*
Brahms the progressive, the Classical or the Romantic composer? Brahms the artist or the entrepreneur? Brahms the esoteric or the popular, the public or the private, the universal or parochial composer? Text: *The Cambridge Companion to Brahms*. *R. Falck*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1)

HMU366H1 Stravinsky 0.5*
Stravinsky: the most representative composer of the "age of extremes." We will consider him, in turn, as the composer for the stage, the "objective" composer of abstract instrumental music, and as the devout composer of sacred choral works. As we do this, though, we will always be aware that all of these categories overlap. *R. Falck*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1)

HMU367H1 Claudio Monteverdi 0.5*
His life and work. *G. Johnston*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1)

HMU430H1 Topics in Classical Music 0.5*
Preclassical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *G. Jones*. Prerequisite: Completion of 4-course History requirement.

HMU431H1 Topics in Romantic Music 0.5*
Instrumental and vocal genres, including topics for individual research. *G. Jones*. Prerequisite: Completion of 4-course History requirement. *Not Offered 2001-02*

HMU432H1 Topics in 20th-century Music 0.5*
Developments and trends since 1910, including topics for individual research. *R. Falck*. Prerequisite: Completion of 4-course History requirement.

HMU433H1 Topics in Ethnomusicology 0.5*
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *J. Kippen*. Prerequisite: Completion of 4-course History requirement. *Not Offered 2001/02*

HMU480H1 Performance Practices 0.5*
A survey of the historical evidence for performance practices of music written before 1800. Part of the course requirement will be the students' application of the techniques. *G. Johnston*. Prerequisite: (HMU110Y, HMU204H1)/(HMU111H1, HMU225H1, HMU226H1)

HMU499H1 Independent Study 0.5*
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. *Permission of the Division*.

FUTURE COURSE OFFERINGS:

- * Music of J.S. Bach
- * Bartok
- * Chamber Music
- * Classical Music of North India
- * Concerto
- * Haydn
- * The Mass
- * From Modern to Post-Modern
- * Mozart, then and now
- * Music and Literary Form
- * Music & Lunacy
- * Music of Sub-Saharan Africa
- * Music in Toronto
- * Music in Twentieth-Century America
- * Operas of Mozart
- * Operas of Puccini
- * Orpheus, The Perfect Musician
- * Practical Studies & Ethnomusicology
- * Problems in the Performance of Early Music
- * Protestant Church Music
- * From Romantic to Modern
- * Schoenberg
- * Stravinsky & Schoenberg
- * Symphony
- * Symphony Orchestra
- * Text Setting before the Renaissance
- * Thomas Tallis

JAZZ PERFORMANCE

The following courses are normally available only to Jazz majors and by P.I. to others.

JMU100Y1 Jazz & Traditional Materials 0.67
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. Exclusion: TMU100Y1/ (TMU120H1, TMU121H1)

JMU101Y1 Jazz & Traditional Ear Training 0.67
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. Exclusion: TMU101Y1, 103Y1/ (TMU120H1, TMU121H1)

JMU104Y1 Jazz Keyboard Skills 0.33
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week.

JMU185Y1 Jazz Applied Music 1.0
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

JMU189Y1 Jazz Orchestra 1.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *P.Read/P.Nimmons.*

JMU191Y1 Jazz Improvisation 0.33
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and groups performances, approaches to practising, developmental techniques and exercises, and general performance skills are among the topics covered. One hour.

JMU192Y1 Small Jazz Ensemble 0.5
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for one hour and independently for an additional two hours each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours.

JMU193Y1 Vocal Jazz Ensemble 1.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *L. Martinelli.*

JMU200Y1 Jazz & Traditional Materials 0.67
See JMU100Y. Exclusion: TMU200Y1/(TMU220H1, TMU221H1)

JMU201Y1 Jazz & Traditional Ear Training 0.67
Corresponding with materials studied in JMU200Y1. See JMU101Y1. Exclusion: TMU201Y1/(TMU220H1, TMU221H1)

JMU285Y1 Jazz Applied Music 1.0
See JMU185Y1

JMU289Y1 Jazz Orchestra 1.0
See JMU189Y1

JMU291Y1 Jazz Improvisation 0.33
See JMU191Y1

JMU292Y1 Small Jazz Ensemble 0.5
See JMU192Y1

JMU293Y1 Vocal Jazz Ensemble 1.0
See JMU193Y1

JMU300Y1 Jazz & Traditional Materials 0.67
See JMU100Y1

JMU301Y1 Jazz & Traditional Ear Training 0.67
Corresponding with materials studied in JMU300Y1. See JMU101Y1

JMU317Y1 Jazz Arranging 0.67
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours.
Co-requisite: JMU300Y1

JMU385Y1 Jazz Applied Music 1.0
Recital required. See JMU185Y1

JMU389Y1 Jazz Orchestra 1.0
See JMU189Y1

JMU391Y1 Jazz Improvisation 0.33
See JMU191Y1

JMU392Y1 Small Jazz Ensemble 0.5
See JMU192Y1

JMU393Y1 Vocal Jazz Ensemble 1.0
See JMU193Y1

JMU410Y1 Jazz Composition 0.67
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours.
Prerequisite: JMU300Y1

JMU485Y1 Jazz Applied Music 1.0
See JMU385Y1

JMU489Y1 Jazz Orchestra 1.0
See JMU389Y1

JMU491Y1 Jazz Improvisation 0.33
See JMU191Y1

JMU492Y1 Small Jazz Ensemble 0.5
See JMU192Y1

JMU493Y1 Vocal Jazz Ensemble 1.0
See JMU193Y1

PERFORMANCE

PMU105Y1 Instrumental Performance Class 0.33
Approaches to performance and repertoire in instrument specific groupings. *Staff*

PMU121Y1 Guitar Chamber Music 0.33
S. Thachuk. For guitar majors or P.I. Not offered 2001-02.

PMU135Y1 Lyric Diction 0.33
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C.Loewen. For voice performance majors only or P.I.*

PMU138Y1 Italian/English Masterclass 0.33
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *TBA For voice Performance majors only, or P.I.*

PMU163Y1 Sight Reading 0.33
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *A. Markow. For piano Performance majors only.*

PMU173Y1 University Chorus 1.0
A major choral ensemble focusing on the development of vocal technique and musicianship skills required to rehearse and perform a diverse choral repertoire. Specifically intended to teach the skills and knowledge associated with the performance of ensemble music. Attendance at all assigned sessions is required. Four hours. *Not offered 2001/02.*

PMU175Y1 University Women's Chorus 1.0
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the

development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours. *D. Rao.*

PMU182Y1 Contemporary Music Ensemble 0.5
(extra performer 0.17)

Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division. *G. Kulesha. Limited enrolment, by audition.* Three hours. 0.33 unit of credit may be applied to Chamber Music requirement.

PMU183Y1 Guitar Orchestra 1.0

Practical training in ensemble performance. Four hours minimum. *S. Thachuk.*

PMU184Y1 Applied Music 0.5

Individual instruction in the student's major performance medium. One half-hour lesson per week (to a total of 24 lessons).

PMU185Y1 Applied Music 1.0

Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons). *For Performance majors only.*

PMU186Y1 Lute Class 0.5

Instruction for Guitar Performance majors only. One hour. *J. Edwards. Not offered 2001/02*

PMU187Y1 Early Music Ensembles 0.33 or 0.67

Performance of chamber music from an historical orientation. For singers and instrumentalists. *M. Haines.* Two hours, 0.33 units. *Required for Historical instrument majors;* four hours, 0.67.

PMU189Y1 Jazz Orchestra 1.0

See JMU189Y1 Jazz Orchestra

PMU190Y1 University of Toronto Bands 1.0

Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. *D. Grant, J. Reynolds, C. Walter.*

PMU191Y1 Chamber Music 0.33 or 0.67

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn one additional credit. Two hours minimum. By permission of the Division.

PMU192Y1 MacMillan Singers 1.0

Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Attendance at all assigned sessions is required. Four hours minimum. *D. Rao*

PMU195Y1 University of Toronto Orchestras 1.0

Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian*

PMU196Y1 Opera Chorus 1.0

An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. *Admission by audition.*

PMU197Y1 Master Chorale 1.0

A performance survey of Choral Music emphasizing a wide range of traditional and contemporary music. This ensemble course will focus on

the development of musicianship and professionalism: reading and listening skills, vocal techniques, interpretation skills, and performance practices as related to selected performance repertoire. Students will perform one concert each term, with one additional dress rehearsal each term as assigned by the Performance Division. Three hours. *D. Rao.*

PMU205Y1 Instrumental Performance Class 0.33

See PMU105Y1

PMU238Y1 Italian/English Master Class 0.33

A continuation of PMU138Y1. Practical approach to the study and performance of Italian and English repertoire including Bellini, Rossini, Donizetti, Mozart and Respighi and 20th century American, British and Canadian art songs and arias. *TBA.* Prerequisite: PMU138Y1 or P.I.

PMU251Y1 Piano – Instrumental Master Class 0.5

An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *Staff.* One hour. *For piano Performance majors.* Co-requisite: PMU252Y1

PMU252Y1 Piano – Vocal Master Class 0.5

An exploration of the standard vocal literature. Pianists prepare and perform with student singers. *C. Loewen.* One hour. *For piano Performance majors only.* Co-requisite: PMU251Y1

PMU255Y1 Piano – Vocal Master Class 0.5

Students prepare and perform vocal music with the pianists in PMU252Y1. *By permission of the Division.*

PMU260Y1 Teaching Methods – Piano I 0.67

Theory and practice in piano teaching. Demonstration lessons. Repertoire of the elementary and junior grades. Two hours. *M. Geringas*

PMU263Y1 Sight Reading 0.33

Continuation of PMU163Y1, required for those who received less than first class standing in PMU163Y1. *A. Markov.*

PMU264Y1 World Music Ensemble: African Drumming and Dancing 0.33

Performance and rehearsal of West African Music. One hour. *F. Dunyo.* No prerequisite. Exclusion: EMU272Y.

PMU265Y1 World Music Ensemble: Balinese Gamelan 0.33

Performance and rehearsal of Balinese Gamelan. One hour. *A. Sanger.* No prerequisite. Exclusion: EMU274Y.

PMU266Y1 World Music Ensemble: Balkan Vocal Music 0.33

Performance and rehearsal of Balkan Vocal Music. One hour. No prerequisite. Exclusion: EMU276Y. *Not offered 2001/02*

PMU267Y1 World Music Ensemble: Persian Instrumental Music 0.33

Rehearsal and Performance of Persian Instrumental Music. One hour. No prerequisite. Exclusion: EMU278Y. *Not offered 2001/02*

PMU268Y1 World Music Ensemble: Japanese Shakuhachi Flute 0.33

Rehearsal and Performance of Japanese Shakuhachi Ensemble. One hour. No prerequisite. Exclusion: EMU279Y. *Not offered 2001/02*

PMU269Y1 World Music Ensemble: Georgian Vocal Ensemble 0.33

Rehearsal and Performance of Georgian Vocal Music. One hour. No prerequisite. Exclusion: EMU280Y. *Not offered 2001/02*

PMU270Y1 World Music Ensemble: Latin-American Percussion Ensemble 0.33

Rehearsal and Performance of Latin-American Percussion Music. No prerequisite. *P. Ormandy*

PMU271Y1 Japanese Drumming Ensemble 0.33

Rehearsal and performance of Japanese Drumming. *G. Nagata.* No prerequisite.

PMU273Y1 University Chorus	1.0	PMU340Y1 Lieder	0.33
See PMU173Y1. <i>Not offered 2001/02</i>		Study and performance of selected Lieder in a masterclass setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. <i>E. Schwing-Braun</i> . Prerequisite: PMU135Y1 or P.I. <i>For voice Performance majors only</i> .	
PMU275Y1 University Women's Chorus See PMU175Y	1.0	PMU350Y1 Song Interpretation	0.33
PMU281Y1 World Music Vocal Ensemble	0.33	A performance class for music education voice majors which focuses upon song repertoire to develop interpretive skills, enhance repertoire knowledge and explore stylistic nuances. <i>JoAnne Bentley</i> . Prerequisite: PMU284Y1 or 384Y1.	
<i>Not offered 2001/02.</i>		PMU351Y1 Piano – Instrumental Master Class	0.5
PMU282Y1 Contemporary Music Ensemble	0.5	See PMU251Y1	
See PMU182Y1 (extra performer 0.17)		PMU352Y1 Piano – Vocal Master Class	0.5
PMU283Y1 Guitar Orchestra See PMU183Y1	1.0	See PMU252Y1. <i>D. Edwards</i> .	
PMU284Y1 Applied Music See PMU184Y1	0.5	PMU354Y1 Piano – Instrumental Master Class	0.5
PMU285Y1 Applied Music See PMU185Y1	1.0	Students prepare and perform chamber works with the pianists in PMU351Y1. P.I.	
PMU286Y1 Lute See PMU186Y1	0.5	PMU355Y1 Piano – Vocal Master Class	0.5
PMU287Y1 Early Music Ensembles	0.33 or 0.67	Students prepare and perform vocal music with the pianists in PMU352Y1. <i>D. Edwards</i> . P.I.	
See PMU187Y		PMU357Y1 Improvisation – Organ	0.33
PMU289Y1 Jazz Orchestra See JMU189Y1	1.0	Varied harmonic treatment of melodies; the treatment of hymn tunes as preludes; trio playing. <i>For organ Performance majors only, or by P.I.</i> Prerequisite: TMU105Y1	
PMU290Y1 University of Toronto Bands	1.0	PMU360Y1 Teaching Methods – Piano II	0.33
See PMU190Y1		Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour. <i>W. Aide</i> Prerequisite: PMU260Y1 or P.I.	
PMU291Y1 Chamber Music See PMU191Y1	0.33 or 0.67	PMU361Y1 Vocal Pedagogy	0.33
PMU292Y1 MacMillan Singers See PMU192Y1	1.0	A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature is included. <i>L. MacDonald</i> . <i>For voice majors or P.I.</i>	
PMU295Y1 University of Toronto Orchestras	1.0	PMU364Y1 World Music Ensemble: African Drumming and Dancing	0.33
See PMU195Y1		See PMU264Y1. Prerequisite: PMU264Y1/ EMU272Y.	
PMU296Y1 Opera Chorus See PMU196Y1	1.0	PMU365Y1 World Music Ensemble: Balinese Gamelan	0.33
PMU297Y1 Master Chorale See PMU197Y1	1.0	See PMU265Y1. Prerequisite: PMU265Y1/EMU274Y.	
PMU305Y1 Instrumental Performance Class	0.33	PMU366Y1 World Music Ensemble: Balkan Vocal Music	0.33
See PMU105Y1		See PMU266Y1. Prerequisite: PMU266Y1/EMU276Y. <i>Not offered 2001/02</i>	
PMU325Y1 History and Literature of the Guitar	0.67	PMU367Y1 World Music Ensemble: Persian Instrumental Music	0.33
A study of the guitar's history and literature from the Renaissance to the present day. Topics covered will also include performance practice, primary sources, transcription, modern notation practices, and sociological issues. There will also be a section on orchestral and opera excerpt literature. <i>S. Thachuk</i> . <i>For Guitar majors or P.I.</i>		See PMU267Y1. Prerequisite: PMU267Y1/EMU278Y. <i>Not offered 2001/02</i>	
PMU330H1 Performance Skills I	0.33	PMU368Y1 World Music Ensemble: Japanese Shakuhachi Ensemble	0.33
An exploration of issues relating to creative and effective musical performance. Concepts of musicians health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. Two hours. <i>B. Toyich</i> . <i>Limited enrolment</i> .		See PMU268Y1. Prerequisite: PMU268Y1/EMU279Y. <i>Not offered 2001/02</i>	
PMU331H1 Performance Skills II	0.33	PMU369Y1 World Music Ensemble: Georgian Vocal Ensemble	0.33
Continuation of PMU330H1. Performance skills and musical preparation developed through coaching and masterclass sessions. Two hours. <i>B. Toyich</i> . Prerequisite: PMU330H1. <i>Limited enrolment</i> .		See PMU269Y1. Prerequisite: PMU269Y1/EMU280Y. <i>Not offered 2001/02</i>	
PMU336Y1 French Melodie	0.33	PMU370Y1 World Music Ensemble: Latin-American Percussion Ensemble	0.33
Performance of French melodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1 <i>For voice Performance majors or by P.I.</i>		See PMU270Y1. Prerequisite: PMU270Y1.	
PMU339Y1 Oratorio	0.33	PMU371Y1 World Music Ensemble: Japanese Drumming Ensemble	0.33
Study and performance of oratorio repertoire. One hour. <i>D. Bodle</i> <i>For voice Performance majors only, or by P.I.</i>		See PMU271Y1. Prerequisite: PMU271Y1.	

PMU373Y1 University Chorus	1.0	PMU399Y1 Recital	0.33
See PMU173Y1. <i>Not offered 2000/01</i>			
PMU375Y1 University Women's Chorus	1.0	PMU405Y1 Instrumental Performance Class	0.33
See PMU175Y1		See PMU105Y1	
PMU376Y1 Departmental Literature – Piano	0.33	PMU420H1 Fretboard Harmony	0.33
Survey of selected repertoire. Class performance. <i>W. Aide. For Performance majors or by P.I.</i>		A course to provide the student with a knowledge of the melodic and harmonic capabilities of the guitar's fingerboard. Scale and interval patterns, chords and cadence types, harmonization of melodies, figures bass and sight-reading. <i>S. Thachuk. For guitar majors or P.I. Not offered 2001/02</i>	
PMU377Y1 Departmental Literature – Organ	0.33	PMU425H1 Guitar Pedagogy	0.33
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. <i>W. Wright. For Performance majors or by P.I.</i>		Topics covered will include methods for the beginning student, studies (both pedagogical and concert), technique manuals, practice guides, masterclass teaching, classroom teaching, graded repertoire series, community outreach techniques, and physiological approaches to remedial students. In addition, students will gain practical experience through mock lesson situations. <i>S. Thachuk. For guitar majors or P.I. Not offered 2001/02</i>	
PMU378Y1 Orchestral Studies – Strings	0.33	PMU436Y1 French Melodie	0.33
Survey of selected repertoire not covered elsewhere in the performance program. <i>S. Fryer. For Performance majors, or by P.I.</i>		Continuation of PMU336Y1. Prerequisite: PMU336Y1 or P.I.	
PMU379Y1 Orchestral Studies – Winds	0.33	PMU439Y1 Oratorio	0.33
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. <i>H. Hennigar/ J. Valdepenas. For Performance majors or by P.I.</i>		See PMU339Y1. Prerequisite: PMU339Y1	
PMU380Y1 Conducting	0.67*	PMU440Y1 Lieder	0.33
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. <i>D. Grant, I. Taurins. Limited enrolment. This course is not normally available to second year students.</i>		In-depth study and analysis of Lieder in a master class setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. <i>R. Braun, E. Schwing-Braun</i> Prerequisite: PMU135Y1, PMU340Y1, or P.I.	
PMU381Y1 World Music Vocal Ensemble	0.33	PMU451Y1 Piano – Instrumental Master Class	0.5
See PMU281Y1. Prerequisite: PMU281Y1. <i>Not offered 2001/02</i>		See PMU251Y1. Prerequisite: PMU351Y1, 352Y1	
PMU382Y1 Contemporary Music Ensemble	0.5,	PMU452Y1 Piano - Vocal Master Class	0.5
See PMU182Y1 (extra performer 0.17)		See PMU252Y1. <i>W. Aide, M. Morrison.</i> Prerequisite: PMU351Y1, 352Y1	
PMU384Y1 Applied Music	0.5	PMU454Y1 Piano – Instrumental Master Class	0.5
See PMU184Y1. <i>Not offered to students in Composition, History or Theory.</i>		See PMU354Y1. Prerequisite: P.I.	
PMU385Y1 Applied Music See PMU185Y1	1.0	PMU455Y1 Piano - Vocal Master Class	0.5
PMU386Y1 Lute See PMU186Y1	0.5	See PMU355Y1. <i>W. Aide, M. Morrison.</i> By audition.	
PMU387Y1 Early Music Ensembles	0.33 or 0.67	PMU457Y1 Improvisation – Organ	0.33
See PMU187Y1		Improvisation of larger forms: toccatas, preludes, fugues. <i>W. Wright.</i> Prerequisite: PMU357Y1	
PMU388Y1 Harpsichord	0.33	PMU458Y1 Miscellaneous Instruments	0.33*
Class lessons for Performance organ majors. <i>Staff. Not offered 2001/02.</i>		Fortepiano instruction. <i>Not offered 2001/02</i>	
PMU389Y1 Jazz Orchestra See JMU189Y1	0.67	PMU459H1 Miscellaneous Instruments	0.17*
PMU390Y1 University of Toronto Bands	1.0	Instruction in harpsichord and historical wind and string instruments. <i>Not offered 2001/02</i>	
See PMU190Y1		PMU460Y1 Teaching Methods – Organ	0.33
PMU391Y1 Chamber Music See PMU191Y1	0.33 or 0.67	Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour.	
PMU392Y1 MacMillan Singers See PMU192Y1	1.0	PMU473Y1 University Chorus	1.0
PMU394Y1 Opera	1.7	See PMU173Y1. <i>Not offered 2001/02</i>	
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. <i>Admission by audition.</i>		PMU475Y1 University Women's Chorus	1.0
PMU395Y1 University of Toronto Orchestras	1.0	See PMU175Y1	
See PMU195Y1		PMU476Y1 Departmental Literature – Piano	0.33
PMU396Y1 Opera Chorus See PMU196Y1	1.0	See PMU376Y1	
PMU397Y1 Master Chorale See PMU197Y1	1.0	PMU477Y1 Departmental Literature – Organ	0.33
		See PMU377Y1	

PMU478Y1	Orchestral Studies – Strings	0.33
See PMU378Y1		
PMU479Y1	Orchestral Studies – Winds	0.33
See PMU379Y1		
PMU480Y1	Conducting	0.67*
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. <i>R. Armenian</i> . Prerequisite: PMU380Y1. <i>Limited enrolment</i>		
PMU482Y1	Contemporary Music Ensemble	0.5
See PMU182Y1 (extra performer 0.17)		
PMU483Y1	Guitar Orchestra	1.0
See PMU183Y1		
PMU484Y1	Applied Music	0.5
See PMU184Y1. <i>Not available to students in Composition, History or Theory.</i>		
PMU485Y1	Applied Music	1.0
See PMU185Y1. <i>Note:</i> Applied Music mark for 4th year students playing an orchestral instrument will include an Orchestral Excerpts Final Examination.		
PMU486Y1	Lute	0.5
See PMU186Y1		
PMU487Y1	Early Music Ensembles	0.33 or 0.67
See PMU187Y1		
PMU489Y1	Jazz Orchestra	1.0
See JMU189Y1		
PMU490Y1	University of Toronto Bands	1.0
See PMU190Y1		
PMU491Y1	Chamber Music	0.33 or 0.67
See PMU191Y1		
PMU492Y1	MacMillan Singers	1.0
See PMU192Y1		
PMU494Y1	Opera	1.7
See PMU394Y1		
PMU495Y1	University of Toronto Orchestras	1.0
See PMU195Y1		
PMU496Y1	Opera Chorus	1.0
See PMU196Y1		
PMU497Y1	Master Chorale	1.0
See PMU197Y1		
PMU499Y1	Recital	0.33
PMU499H1	Recital	0.33
Second recital or major orchestral or chamber appearance.		

THEORY AND COMPOSITION

TMU105H1	Keyboard Harmony	0.33
Keyboard skills, corresponding with materials studied in TMU120Y1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. One hour. <i>W. Wright</i> . <i>For all keyboard majors</i> . Exclusion: TMU107Y1		
TMU107Y1	Keyboard Skills	0.33
Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and style; sight reading of melodies, chorales, and simple two-part pieces. One hour. <i>L. Kuzmenko</i> . Exclusion: TMU105Y1		
<i>Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during registration or showing proof of RCM grade 3 piano. Students obtaining advanced standing in TMU107Y1 may</i>		

enrol in TMU105Y1.

TMU110Y1	Introduction to Composition	1.0*
Material to be covered includes notation and preparation of scores and parts; introduction to linear writing in instrumental and vocal textures; motives and their extensions; short, strict forms for 2-3 instruments, based on traditional and contemporary models. Primarily for students with an interest in composition. Three hours. <i>G. Kulesha</i> .		
TMU111H1	Introduction to Computer Applications in Music	0.5
Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. <i>D. Patrick</i> .		
TMU120H1	Materials of Music Ia	0.67
Basic harmonic materials and their uses, simple modulation; elementary forms; and analysis of 18th- and 19th-century literature combined with the development of aural skills. Four hours. Exclusion: JMU100Y1 and JMU101Y1		
TMU121H1	Materials of Music Ib	0.67
Continuation of TMU120H1. Prerequisite: TMU120H1		
TMU127H1	Musical Acoustics	0.5
Introduction to the acoustical foundations of music. Two hours. <i>D. Patrick</i>		
TMU207H1	Keyboard Harmony	0.5*
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. <i>W. Wright</i> . Prerequisite: TMU120H1, 121H1, 105Y1		
TMU210Y1	Composition*	1.0*
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. <i>Admission by interview only</i> . Prerequisite: TMU120H1, 121H1, 105Y1/107Y1		
* Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.		
TMU211Y1	Composition	1.0*
Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. One hour. <i>Admission by interview only</i> . Prerequisite: TMU220H1, 221H1, TMU105/107Y1		
TMU220H1	Materials of Music IIa	0.67
Continuation of TMU120Y1. Chromatic harmony; larger forms, and analysis of 19th-century literature combined with continued development of aural skills. Four hours. Prerequisite: TMU120H1, 121H1		
Exclusion: JMU200Y1 and JMU201Y1		
TMU221H1	Materials of Music IIb	0.67
Continuation of TMU220H1. Prerequisite: TMU220H1		
TMU302H1	Materials of Music III	0.5
Study of selected 20th-century music. Students may be required to perform in class. One hour. Prerequisite: TMU200Y1/ (TMU220H1, 221H1), TMU105Y1/107Y1. Exclusion: TMU303H1. <i>Primarily for Performance majors</i> .		
TMU303H1	Materials of Music III	0.5
Continuation of TMU220H1 and 221H1. Introduction to 20th-century materials, including some dictation corresponding to materials being studied. Analytical study of selected 20th-century works. One hour. <i>M. Sallmen</i> . Prerequisite: TMU200Y1/ (TMU220H1, 221H1). Exclusion: TMU302H1. <i>Students may enrol in either TMU302H1 or TMU303H1</i>		
TMU305H1	Medieval Music	0.5
Practical composition in Medieval styles. Two hours. <i>Not offered 2001/02</i>		

TMU307H1 Analysis I 0.5
Harmonic, contrapuntal and structural analysis of selected works from Bach to c. 1850. Two hours. *J.Kruspe*. Prerequisite: TMU220H1, 221H1

TMU308H1 Analysis II 0.5
A continuation of TMU307H. Analysis of selected late 19th- and early 20th-century works. Two hours. *J.Kruspe*
Prerequisite: TMU220H1, 221H1

TMU310Y1 Composition* 1.0
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: TMU220H1, 221H1, 105Y1/107Y1, 210Y1. *For Composition majors only.* *Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

TMU311Y1 Composition 1.0
Continuation of TMU211Y1; similar to TMU310Y1. One hour. *For students in the Composition Minor program.*

TMU313H1 Introduction to Music Recording 0.5*
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Two hour class, four hours studio time. *D. Patrick*. Prerequisite: TMU127H1, TMU111H1 or TMU319H1 or P.I.

TMU314Y1 Orchestration 1.0*
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *J.Hawkins*. *For composition majors and minors only.*
Prerequisite: TMU220H1, 221H1

TMU315H1 Music for Silent Films 0.33*
Introduction to the history of music in the cinema c.1895-1930; preparation of live accompaniments to short films selected for use in courses offered by the Department of Cinema Studies. One hour, one term. *J. Kruspe*. *Admission by audition.*

TMU316H1 Counterpoint I 0.5
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *A. Rapoport*. Prerequisite: TMU220H1, 221H1 and P.I.

TMU317H1 Counterpoint II 0.5
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *A. Rapoport*.
Prerequisite: TMU220H1, 221H1, TMU316H1 and P.I.

TMU318H1 Counterpoint III 0.5
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A.Rapoport*.
Prerequisite: TMU220Y1

TMU319H1 Electroacoustic Music I 0.5
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. *D. Patrick*. *Limited enrolment*. Prerequisite: TMU127H1, TMU210Y1/211Y1

TMU320H1 Electroacoustic Music II 0.5
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. *D. Patrick*. Prerequisite: TMU127H1, TMU319H1, TMU210Y1/211Y1 or P.I. *Not offered 2001/02*

TMU401H1 Introduction to Schenkerian Analysis 0.5
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *E. Laufer*

Prerequisite: TMU200Y1/(TMU220H1, 221H1), 307H1 or P.I.

TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music 0.5
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties; and study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *M.Sallmen*.
Prerequisite: TMU200Y1/ (TMU220H1, 221H1) TMU302H1/303H1.

TMU410Y1 Composition* 1.0
Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. *For Composition Majors only.* *Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

TMU415H1 Music in Media 0.5
Composing for film, television and theatre. *C.Hatzis*.
Prerequisite: TMU314Y1/EMU317Y1. *Not offered 2001/02*

TMU425H1 Seminar in Music Technologies I 0.5
The purpose of this seminar is to introduce senior students to a number of current technologies and allow the in-depth study of one or two through the completion of a supervised project. The technologies to be studied include: computer music score writing with MIDI sound realization; Internet publishing and home-page construction; and sound encoding (recorded and MIDI) for the Internet. In depth problem solving mechanisms in the application of the above technologies will be explored during the course of the term. *C. Hatzis*. Prerequisite: P.I. *Not offered 2001/02*

TMU426H1 Seminar in Music Technologies II 0.5
This seminar is a continuation of TMU425H1. It is assumed that students are familiar with computer music score writing and MIDI as covered in the first term. The topics to be covered in the current seminar include an introduction to music recording and editing, visual image editing, compact disc production and CD-ROM authoring. The final project will be a CD-ROM including recoded music, text, and visuals. *P.Pedersen*.
Prerequisite: TMU425H1. *Not offered 2001/02*

TMU499H1 Independent Study 0.5
Available to students in 4th year who have maintained first-class standing in their first three years of study. *Permission of the Division Required.*

OPERA DIVISION

DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers.

Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.

The program requires two or three years of full-time residency. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. See pp.41-42 for Faculty policies covering grading, petitions and appeals, etc.

FEES (2000-01)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Operatic Performance Diploma

Academic fee	\$5138.00
Non-academic incidental fees	\$ 690.26

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program.

OMU501Y1 Operatic Staging	1.33
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.	
OMU502Y1 Musical Coaching	1.7
Individual and ensemble musical coaching for operatic performance majors.	
OMU503Y1 Voice	0.67
Private instruction.	
OMU504Y1 Acting	0.33
Theory and practice in acting technique, Alexander technique and pantomime.	
OMU505H1 French Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR	
OMU506Y1 Dance	0.33
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR	
OMU508H1 Italian Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR	
OMU509H1 Make-up	0.17
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR	
OMU510H1 German Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR	
OMU511H1 English Diction	0.33
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR	

OMU601Y1 Operatic Staging	1.7
Continuation of OMU501Y1	
OMU602Y1 Musical Coaching	2.0
Continuation of OMU502Y1	
OMU603Y1 Voice (or Piano*)	0.67
Continuation of OMU503Y1	
OMU604Y1 Acting	0.33
Continuation of OMU504Y1	
OMU605H1 French Diction	0.33
Continuation of OMU505H1	
OMU606Y1 Dance	0.33
Continuation of OMU506Y1	
OMU608H1 Italian Diction	0.33
Continuation of OMU508H1	
OMU609H1 Make-up	0.17
Continuation of OMU509H1	
OMU610H1 German Diction	0.33
Continuation of OMU510H1	
OMU611H1 English Diction	0.33
Continuation of OMU511H1	

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OMU701Y1 Operatic Staging	2.0
Continuation of OMU601Y1	
OMU702Y1 Musical Coaching	2.3
Continuation of OMU602Y1	
OMU703Y1 Voice (or Piano*)	0.67
Continuation of OMU603Y1	
OMU704Y1 Acting	0.33
Continuation of OMU604Y1	
OMU705H1 French Diction	0.33
Continuation of OMU605H1	
OMU706Y1 Dance	0.33
Continuation of OMU606Y1	
OMU708H1 Italian Diction	0.33
Continuation of OMU608H1	
OMU710H1 German Diction	0.33
Continuation of OMU610H1	
OMU711H1 English Diction	0.33
Continuation of OMU511H1	

OPERATIC REPETITEUR

A two-year course of study within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera Program. Attendance at private coachings of assigned repertory is mandatory. Attendance at all other coachings/rehearsals is strongly recommended. Admission by audition and interview. Along with a thorough musical education and keen interest in opera, a high level of keyboard proficiency will be required.

OMU620Y1 Operatic Repetiteur 1.67

Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

OMU622Y1 Musical Coaching 2.0

Participation (with students taking OMU502Y1, 602Y1, 702Y1) in coachings of vocal ensembles and study of standard operatic repertoire with members of the music staff.

OMU603Y1 Piano (or Voice) 0.67

Private instruction.

OMU605H1 French Diction 0.33

Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU608H1 Italian Diction 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU610H1 German Diction 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction 0.33

Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR

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OMU720Y1 Operatic Repetiteur 2.0

Continuation of OMU620Y1

OMU722Y1 Musical Coaching 2.3

Continuation of OMU622Y1

OMU703Y1 Piano (or Voice) 0.67

Continuation of OMU603Y1

OMU705H1 French Diction 0.33

Continuation of OMU605H1

OMU708H1 Italian Diction 0.33

Continuation of OMU608H1

OMU710H1 German Diction 0.33

Continuation of OMU610H1

OMU711H1 English Diction 0.33

Continuation of OMU611H1

OMU604Y1 Acting 0.33

Theory and practice of acting technique, Alexander technique and pantomime.

OMU605H1 French Diction 0.33

Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR

OMU606Y1 Dance 0.33

Exercise in physical training and coordination, together with general movement and dancing.

OMU608H1 Italian Diction 0.33

Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR

OMU609H1 Stage Make-up 0.17

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU610H1 German Diction 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction 0.33

Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU621Y1 Stage Direction 1.67

Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare and direct selected repertoire for performance and/or study.

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OMU741Y1 Continuation of OMU641Y1 2.0**OMU704Y1 Continuation of OMU604Y1 0.33****OMU705H1 Continuation of OMU605Y1 0.33****OMU706Y1 Continuation of OMU606Y1 0.33****OMU708H1 Continuation of OMU608H1 0.33****OMU709H1 Continuation of OMU609H1 0.17****OMU710H1 Continuation of OMU610H1 0.33****OMU711H1 Continuation of OMU611H1 0.33****OMU721Y1 Continuation of OMU621Y 2.0****OPERA EDUCATION**

Two non-credit courses in Opera, its literature and background, open to members of the Toronto community.

STUDENT STAGE DIRECTOR

A two-year course of study, within the Diploma in Opera Performance program, designed to train operatic stage directors. Attendance at rehearsals of assigned repertory is mandatory. Admission by interview.

OMU641Y1 Operatic Staging 1.7

Participation (with students taking OMU501Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

REGISTRATION AND ACADEMIC REGULATIONS

Registration

A student is considered to be registered as soon as he or she has paid tuition and incidental fees, or has made appropriate arrangements for deferral of payment. By virtue of being registered, a student thereby agrees to abide by all of the academic and non-academic policies, rules and regulations of the University and the Division and to ensure that the accuracy of personal information such as the current mailing address and telephone number is maintained. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.

The auditing of courses is not permitted in the Faculty of Music.

Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. Students are required to accept responsibility for their course registrations.

Course Changes

Students are advised to consult the Schedule of Dates (page 3) to ascertain the dates by which courses may be added or dropped.

Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.**

All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to audition for major ensemble. Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Registrar. A student may withdraw from the Faculty and the University up to February 17th without incurring academic penalty.

Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of \$30 is levied for applications.

Final Examinations

Final examinations are held in April and May (for Y, S, H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates (p.3) for details of the current year's exam dates.

Students must not make travel or other commitments that will conflict with the final examination schedule.

Misreading of the examination timetables will not be accepted as

grounds for petitions or academic appeals.

Missed exams, due to illness: see page 42, Aegrotat Standing.

Recital/Applied Music Examination Deferrals

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain registered in any courses requiring performance (e.g. Applied Music, Ensembles etc), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

Grade Meaning	Letter Grade Scale	Grade Point Value(GPA)	Numerical Scale of Marks
Excellent	A+	4.0	90-100%
	A	4.0	85-89%
	A-	3.7	80-84%
Good	B+	3.3	77-79%
	B	3.0	73-76%
	B-	2.7	70-72%
Adequate	C+	2.3	67-69%
	C	2.0	63-66%
	C-	1.7	60-62%
Marginal	D+	1.3	57-59%
	D	1.0	53-56%
	D-	0.7	50-52%
Inadequate	F	0.0	0-49%

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; reacceptance is not automatic.

Grade Point Average (GPA)

The Grade Point Average is the weighted sum of the grade points earned divided by the total course weights. Courses with CR/NCR or AEG grades are not included in the GPA. The above table represents standing in an individual course and should not be used to interpret sessional, annual or cumulative GPA.

Standing in a Year

To receive standing in any year, a student must obtain an annual GPA of 1.5 or higher, based on the above scale.

A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate "With Honours".

Failure in First Year

A student who fails his/her first year of enrolment at the Faculty will be suspended for a minimum of one year. The student must reapply for

admission through the Registrar and will be considered with other first year applicants; reacceptance is not automatic. A student repeating first year must achieve a cumulative GPA of at least 1.5 in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

A student continuing **beyond** first year whose cumulative GPA is 0.9-1.5 range, will be placed on probation. A student with a GPA below 0.9 may be suspended from the Faculty. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative GPA is below 1.5.

A student who fails prerequisite courses may find he/she is unable to enrol in a full program of the next higher year.

PETITIONS, APPEALS, AND REREADING OF PAPERS/EXAMS

1 Petitions

A student seeking exemption or other variations from academic regulations during the school year should petition through the Registrar (Room 108) on a petition form. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate.

The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc.)

A University of Toronto Student Medical Certificate (available in the Registrar's Office) must be submitted indicating the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the petition should be submitted to the Registrar for presentation to the Petitions Committee. Students are notified in writing of the decision.

If the petition is denied, the student may re-petition within 30 days on submission of further evidence.

2 Academic Appeals

This Committee deals with appeals of final grades and other matters concerning academic standing. It also, as the higher appeal body within the Faculty, will hear appeals relating to a petition twice rejected.

Procedures

- 1 A student wishing to appeal must first arrange an interview with the instructor and/or divisional coordinator to attempt to resolve the matter.
- 2 If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.
- 3 **Time Limit - Appeals must be submitted within 42 days of the issuing of the final grades or the date of decision of a re-petition.**
- 4 The appeal must state the nature and grounds and must be accompanied by any supporting documents or material.
- 5 Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent at least two weeks prior to the meeting date.
- 6 The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.
- 7 The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision,

will be sent to the student within two weeks of the hearing of the appeal.

- 8 Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the student.

3 Rereading of Papers/Exams

A student may request a rereading of a paper or examination by submitting a petition form to the Registrar within six months after the final examination period. A student fee of \$35.00 is levied for this service and is refundable if there is a decision in the student's favour.

Aegrotat Standing

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course.

Petitions must be filed with the Registrar on or before the last day of the relevant final examination period, together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.**

Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned.

The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

Attendance and Unsatisfactory Work

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then reapply for admission.

Optional Recitals

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

Performing Engagements

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realise, however, that **academic obligations take priority over any outside engagement**. The Performance Division requires that students complete, *well in advance*, an Outside Engagement form if an absence from the Faculty of Music is to be requested.

ADVANCED CERTIFICATE IN PERFORMANCE

The Advanced Certificate is designed as an intensive one year full-time program which allows graduate level students to focus on the development of practical music skills. The Advanced Certificate requirements include one recital, applied study (24 lessons/year) and appropriate ensemble, performance, literature or chamber ensembles selected in consultation with the Program Advisor. A selection of available courses and ensembles are listed below but students admitted into the Certificate program should construct a curriculum of studies in consultation with the Program Advisor and the assigned applied music instructor.

Admissibility is assessed by the Faculty of Music on the basis of an audition interview. Before an audition interview is arranged, the Faculty of Music Admissions Office must receive the completed application. Applications must be received by March 1 (for the following September). Earlier return is strongly encouraged.

For more information and the application, please contact:

Admissions Office
Faculty of Music, University of Toronto
80 Queen's Park
Toronto, Ontario M5S 2C5
Tel: (416) 978-3741 Fax: (416) 978-5771
E-mail: undergrad.music@utoronto.ca

DESCRIPTION OF COURSES OFFERED 2000-01

PMA135Y Lyric Diction **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C. Loewen. For voice majors only or P.I.*

PMA361Y Voice Pedagogy **0.33**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature is included. *L. MacDonald. For voice majors or P.I.*

PMA394Y Opera **1.67**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions.
Admission by audition.

PMA430Y Performance Skills **0.67**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. Two hours. *B. Toyich.* Required course for students enrolled in the Advanced Certificate in Performance.

PMA436Y French Melodie **0.33**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *For voice majors or P.I.*

PMA439Y Oratorio **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle. For voice majors only or by P.I.*

PMA440Y Lieder **0.33**
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. One hour. *E. Schwing-Braun. For voice majors only or by P.I.*

PMA451Y Piano - Instrumental Master Class **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. *M. Orlov. For piano majors. Co-requisite: PMA452Y*

PMA452Y Piano - Vocal Master Class **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. *C. Loewen. For piano majors. Co-requisite: PMA451Y*

PMA454Y Piano - Instrumental Master Class **0.5**
Students prepare and perform chamber works with the pianists in PMA451Y.

PMA455Y Piano - Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen. P.I.*

PMA475Y University Women's Chorus **0.67**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours. *D. Rao.*

PMA476Y Departmental Literature - Piano **0.33**
Survey of selected repertoire. Class performance. *W. Aide.*

PMA477Y Departmental Literature- Organ **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright*

PMA478Y Orchestral Studies - Strings **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *S. Fryer*

PMA479Y Orchestral Studies - Winds **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *Staff*

PMA482Y Contemporary Music Ensemble **0.5**
Rehearsals and performances of 20th-century works, principally for large ensembles, including works by student and faculty composers. In collaboration with the Composition Division. Three hours. *G. Kulesha. Limited enrolment, by audition.*

PMA485Y1 Applied Music **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons).

PMA487Y Early Music Ensemble **0.33 or 0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. *M. Haines.*

PMA490Y University of Toronto Bands **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *D. Grant, J. Reynolds, C. Walter.*

PMA491Y Chamber Music**0.33 or 0.67**

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn additional credit. Two hours minimum. By permission of the Division.

PMA492Y MacMillan Singers**0.67**

Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. *D. Rao.*

PMA494Y Opera: Major Role**1.6**

See PMA394Y

PMA495Y University of Toronto Orchestras**1.0**

Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian.*

PMA496Y Opera Chorus**0.67**

An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production.

Admission by audition.

PMA499Y1 Recital**0.33**

GRADUATE DEPARTMENT

The Graduate Department offers instruction leading to the following degrees**:

- * Composition (Mus.M., Mus.Doc.)
- * Music Education (Mus.M., Ph.D.)
- * Musicology (M.A., Ph.D.)
- * Performance (Mus.M.)

The Faculty of Music also offers an intensive one-year Advanced Certificate in Performance program which allows graduate level students to focus on the development of practical skills. For information, contact the Admissions Office at (416) 978-3741; e-mail: undergrad.music@utoronto.ca.

** Candidates are advised to consult the Calendar of the School of Graduate Studies for a complete discussion of degree requirements and policies. The calendar is located on the School of Graduate Studies website at www.sgs.utoronto.ca

I. PROGRAMS OF STUDY

MASTER OF ARTS

ADMISSION REQUIREMENTS

The M.A. is offered only in musicology. Candidates are accepted under the general regulations. A candidate from this University with an average standing of mid-B or better over the final two years of the Bachelor of Arts specialist program in music or the Bachelor of Music program, or with equivalent standing from another university, will be eligible to apply. Applicants whose undergraduate degrees do not meet this standard may be required to take up to a full year of prerequisite courses. Applicants must submit an essay representative of their work in music history.

PROGRAM REQUIREMENTS

Candidates for the M.A. are admitted to a 2-session program and are required to take a minimum of 12 half-courses or equivalent. The Graduate Coordinator will advise students on course selection with a view to establishing a balance between their interests and any perceived weaknesses in their background preparation. All students will take MUS 1000F/1001S Introduction to Music Research I/II in the first year. Elective courses may be taken in historical musicology, ethnomusicology, and/or music theory. With the consent of the Department, up to one full-course equivalent may be taken in a graduate department other than music.

One other language other than English is required. This will ordinarily be German except by petition to the Department.

MASTER OF MUSIC

ADMISSION REQUIREMENTS

The degree of Master of Music (Mus.M.) is offered in composition, in music education, and in performance.

Applicants must hold the Bachelor of Music degree in the area of specialization from the University of Toronto with an average standing of mid-B or better over the final two years, or an equivalent program and standing

from another university. Applicants whose undergraduate degree does not meet this standard may be required to take appropriate prerequisite courses.

Applicants in Composition must submit several original compositions, at least one of which shall be with moderately large instrumentation.

Applicants in Music Education will normally be required to have had two years of teaching experience, although this requirement may be waived at the discretion of the Department. An interview with the music education faculty must be scheduled whenever possible (an assigned essay may be substituted for the interview with faculty approval). Appropriate letters of reference commenting on professional performance and promise are also required.

Applicants in Performance must pass an audition. Applications will be accepted in the following areas: conducting, instrumental, vocal, piano performance with concentration in vocal and instrumental chamber music, and performance with concentration in historical performance.

PROGRAM REQUIREMENTS

COMPOSITION

A minimum of six full-courses taken over two years is required for the degree, including MUS 3100Y and its continuation MUS 3105Y. Candidates may be required to take additional courses based on the results of diagnostic tests in musical analysis, counterpoint, and harmony given upon entrance. Under the guidance of an advisor, each student will prepare an original composition in large form or an electroacoustic composition of comparable dimensions which will be defended at a final oral examination.

MUSIC EDUCATION

Candidates may proceed to the degree through a program of either full-time or part-time study. Eight half-course equivalents are required for the degree. Candidates must select a minimum of five half-course equivalents in music education, including MUS 2111H Research Methods in Music Education and MUS 2151H Philosophical Foundations of Music Education. Elective courses may be chosen from the M.A./Ph.D./Mus.M./Mus.Doc. courses of instruction and/or other graduate courses available in the University, subject to the approval of the Department. A major essay (MUS 2990Y) may be substituted for one full-course with the approval of the Department. All candidates must pass a comprehensive examination in music education (written and oral). A description of the degree requirements and courses is available on request.

PERFORMANCE (instrumental/vocal):

In addition to applied instruction (24 lessons per year for 2 years), and two recitals, four full-courses or equivalent are required. These must include one full-course in music literature (MUS 4200Y) normally taken during the first year of the program, and two half-courses selected from: MUS 4600H or MUS 4606H; MUS 4610H; MUS 4615H. Recitals may include a chamber music component with the approval of the department.

PERFORMANCE (conducting):

In addition to two public performances, six full-courses or equivalent are required. These must include one full-course in music literature (MUS 4200Y) normally taken during the first year of the program, and two half-courses selected from: MUS 4600H or MUS 4606H; MUS 4610H; MUS 4615H.

Instrumental conducting majors must also complete MUS4220H, MUS4221H, MUS4222Y, MUS4223H and MUS4700H (choral). Choral

conducting majors must also complete MUS4220H, MUS4223H, MUS4224H, MUS 4225Y, MUS4700H (choral). Starting in 2001-02, all conducting students must demonstrate knowledge of theoretical subjects. Based on the results of the examination (see Auditions), students may be required to take one or more theory courses.

All requirements for the degree must be completed within five years of first enrolment.

DOCTOR OF PHILOSOPHY IN MUSICOLOGY

ADMISSION REQUIREMENTS

This is a research degree. Candidates must hold a master's degree with specialization in musicology/ethnomusicology/theory and must have an average standing of B+ or better. Applicants must submit as a part of their application an essay of approximately 3,000 words which demonstrates their ability to handle a research problem. Applicants, whether from the University of Toronto or from elsewhere, may be interviewed by the Department.

PROGRAM REQUIREMENTS

The Ph.D. is designed to be a four-year program, but in some circumstances five years may be necessary. A minimum of 1.5 full-course equivalents beyond the M.A. are required including (1) the Ph.D. Seminar, (2) Research in Musicology, and (3) a choice from the departmental list. With permission, a candidate may substitute a graduate course from outside the department for (3). Other courses over and above the minimum requirement may be recommended, as need dictates. A minimum of one year of residency is required, and the total maximum program length is six years.

The Ph.D. is offered in four general areas:

- * historical musicology
- * ethnomusicology
- * theory
- * interdisciplinary

As early as possible in the first year, the candidate will submit a thesis proposal, which must be approved by the end of that year. On approval of the subject by the musicology/theory section of the Department, a principal Advisor and an Advisory Committee of at least three members (including the Advisor as chair) will be appointed. The Committee is charged with examining the major field and with ascertaining the preparedness of the candidate to carry out research on the thesis topic, including background knowledge, language, or any matters that the Committee deems important. The Committee may require further study, course work, or special preparation, and development of the thesis will be monitored by the Committee. In the event of unsatisfactory work by the candidate, the Committee may recommend termination of candidacy.

The candidate will prepare a thesis under the direction of an Advisor and a Committee, and will defend the thesis at a final examination. The thesis, including bibliography and appendices, but excluding musical examples, should not exceed 75,000 words. The Department will not consider a thesis that exceeds 100,000 words.

DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

ADMISSION REQUIREMENTS

Candidates must hold a master's degree in music education from this university with an average standing of B+ or better, or an equivalent degree and standing from another university. An interview with the music educa-

tion faculty must be scheduled whenever possible. An assigned essay may be substituted for the interview with faculty approval. Candidates must provide their results on the Miller Analogies Test (for information call 1-800-622-3231 or view the web site at www.tpcweb.com/mat/). At the discretion of the faculty, candidates may be required to provide a videotape of their teaching expertise. Appropriate letters of reference commenting on the candidate's teaching experience, music performance ability, and academic ability are also required.

PROGRAM REQUIREMENTS

A total of six full-course equivalents are required. At the discretion of the Department the candidate may receive credit for up to three full-course equivalents. At least two full-course equivalents (including MUS 2995Y Music Education Doctoral Research Project) must be taken from the departmental offerings in music education. The balance of the candidate's required program must be approved by the Department and may include courses from the M.A./Mus.M./Ph.D./Mus.Doc. list and/or from another department in the School of Graduate Studies.

Candidates must be registered full time on campus for a minimum of two years in order to be in such geographical proximity as to be able to participate fully in the Department's activities associated with the program.

As early as possible in the second year the candidate will submit a thesis proposal which must be approved by the end of that year. On approval of the proposal by the music education division of the Department, a principal Advisor and an Advisory Committee of at least three members (including the advisor as chair) will be appointed. The Committee will meet with the candidate at least two times each academic year.

Language requirements, if any, will be established by the student's Advisory Committee, based on specific research needs.

Upon successful completion of the comprehensive examination, the candidate proceeds to complete:

- * an oral defence of the thesis proposal,
- * a thesis under the direction of an advisor, and
- * an oral defence of the thesis at a final examination.

DOCTOR OF MUSIC

ADMISSION REQUIREMENTS

The Doctor of Music (Mus.Doc.) is a doctoral program in composition. An applicant must hold the degree of Master of Music in composition from this University or its equivalent from another university with an average standing of B+ or better. Two or more extended compositions in various media and a tape of at least one of these works must be submitted together with the application and complete academic credentials by February 1 of the year of intended enrolment.

PROGRAM REQUIREMENTS

Students must take a minimum of four full-course equivalents, including MUS 3300Y and MUS 3305Y, and a full-course equivalent in advanced analysis/research chosen in consultation with the advisory committee. A minimum of one year of residency is required. Students entering from outside the University of Toronto will be given diagnostic tests in musical analysis, counterpoint, and harmony, the result of which may be additional course requirements.

Upon completion of the course work, students are required to present a recital of original works to the satisfaction of the Department. In some cases professional quality tapes of performances that, in total, form the equivalent of a full recital may be substituted.

The thesis for the Doctor of Music shall be an extended composition approved by the Department, prepared under the supervision of an advisory committee and defended at the final oral examination.

Candidates must be registered full time on campus during the first year of the Mus.Doc. program in order to be in such geographical proximity as to be able to participate fully in the Department's activities associated with the program.

Candidates must complete all requirements for the Mus.Doc. within six years.

II. ADMISSION

Information and application forms are available from:
Graduate Department of Music
80 Queen's Park Cres
University of Toronto
Toronto, Ontario M5S 2C5

Telephone: (416) 978-5772 Fax: (416) 978-5771
E-mail: grad.music@utoronto.ca
WWW URL: <http://www.utoronto.ca/music>

Applications must be received by March 1, for Fall admission. However, note that applications must be received by February 1 for performance applicants who wish to audition, and/or to be considered for a University of Toronto Open Fellowship.

A candidate's application for admission to the graduate program must meet the requirements of both the School of Graduate Studies and the Graduate Department of Music. Therefore, candidates must follow a two-stage procedure. You will be using a self-administered application package. You must assemble all relevant documentation. Read the following instructions in this brochure and the instructions enclosed in the application package carefully. The transcripts and letters of reference which you receive in sealed envelopes are confidential and must not be opened.

I. SEND THE FOLLOWING DOCUMENTS TO:

Ontario Universities' Application Centre,
650 Woodlawn Road W., Box 1328
Guelph, Ontario Canada N1H 7P4

(use the OUAC addressed return envelope)

1. the last completed copy of Form A (pink copy);
2. the application fee payment.

II. SEND THE FOLLOWING DOCUMENTS TO:

The Graduate Department Of Music,
Faculty of Music, University of Toronto,
80 Queen's Park Crescent,
Toronto, Ontario, Canada, M5S 2C5.

(use the large return envelope and address as above)

1. the white copy of application Form A;
2. completed copy of application Form B;
3. ONE (1) official transcript of your academic record from every post-secondary institution attended (include a description of grading systems used, and full course titles);
Note: Some institutions will not provide transcripts in sealed and signed envelopes. In this case, complete a transcript label (Form C) and instruct each institution to attach the form to your record and forward it directly to this department.
4. applicants from universities other than the University of Toronto should provide course descriptions for specialized music courses where content is not clear from the course titles on the transcript;

5. proof of English proficiency for applicants from Universities where English is not the language of instruction and examination;
6. acknowledgement card (self-addressed).

Composition applicants should send:

1. At least TWO letters of reference (one from an instructor in your major area and one from an instructor familiar with your academic work).
2. Mus.M. applicants: Send a portfolio of three to five works for a variety of media, including some with moderately large instrumentation and some sustained movements of five minutes or more. The portfolio should contain scores, and tapes when available.
3. Mus.Doc. applicants: Send two or more extended compositions in different media; tapes if available.

Music Education applicants should send:

1. At least TWO letters of reference attesting to the applicant's:
 - * musical proficiency;
 - * teaching effectiveness;
 - * intellectual capacity; and
 - * leadership potential.
2. An indication of your level of performance proficiency, including the number of years of instrumental or vocal studies and a summary of your performance experience.
3. A list of any relevant studies and/or professional experience which does not appear in official transcripts (e.g., certification courses; publications; workshop presentations).
4. Assigned essay and/or interview (instructions available from the Department).
5. Ph.D. applicants: (1) Send an example of your academic writing and a purpose statement explaining why you want to begin a doctoral program in Music Education. (2) provide your results on the Miller Analogies Test.

Musicology applicants should send:

1. At least TWO letters of reference (one from an instructor in your major area and one from an instructor familiar with your academic work).
2. A short statement indicating background and intended area of interest.
3. M.A. applicants: Send at least one example of written work.
4. Ph.D. applicants: Send an extended essay (ca. 3000 words) demonstrating an ability to handle research problems.

Performance applicants should send:

1. At least TWO letters of reference (one from an instructor in your major area and one from an instructor familiar with your academic work).
2. Please submit a typed audition program, stating your instrument, with your application. The audition program must be approved by the Department before an audition can be scheduled.
3. Audition fee of \$75.00. This fee must be paid in addition to the \$90.00 application fee which is submitted to the Ontario Universities' Application Centre. Please make certified cheques or money orders payable in Canadian funds to the University of Toronto and mail to the Graduate Department of Music, University of Toronto.

AUDITIONS

Auditions will take place during March and April. Individual auditions will be scheduled once the audition program has been approved and the audition fee has been received. Applicants should then advise the Faculty of the teachers of their choice. Applicants living over 300 miles from Toronto may request permission to submit a tape. Voice applicants, how-

ever, should audition in person if at all possible. Taped auditions should follow the guidelines outlined above and be of good tonal quality.

A full-length program (at least sixty minutes) must be prepared and should include works in three or more contrasting styles and periods. Each audition will be 30 minutes in length. Jurors will select repertoire from the candidate's approved program. Scores of all compositions on the audition program must be provided for the jurors. An accompanist is required for voice, strings, brass, woodwind performers, and piano (chamber music). A list of accompanists is available on request from the Graduate Department of Music. The candidate is responsible for contacting and paying his or her accompanist(s).

A warm-up room will be available one-half hour prior to the audition. Candidates should check in with the Graduate Department, Room 240 at least 30 minutes prior to the scheduled audition.

Candidates who are currently in the final year of the Mus.Bac. program in Performance at the University of Toronto should use the 4th year recital in lieu of an audition. The candidate must notify the Graduate Department of the recital date at least three weeks prior to the recital.

Applicants for the conducting program should be prepared to attend an audition day. In addition to the audition, they will be required to demonstrate practical skills (score reading) and to write a theoretical examination (analysis, harmony, counterpoint).

Audition Fee: The audition fee is \$75.00 CAD. A certified cheque or money order, payable to the University of Toronto, must be sent to the Graduate Department of Music, University of Toronto, 80 Queen's Park Crescent, Toronto, Ontario M5S 2C5

Tapes: Candidates living over 300 miles from Toronto may submit a tape of good tonal quality in lieu of a live audition. The audition fee of \$75.00 CAD still applies.

Audition Guidelines

Repertoire: A full-length audition program (at least sixty minutes in length) of professional level repertoire must be prepared and should include works in three or more contrasting styles and periods. All works must be complete. The program must be submitted for approval to the Graduate Department of Music. The candidate's file must be complete (including the approved audition program, the audition fee, and all transcripts and reference letters) before an audition can be scheduled.

Instruments: Where there is major sonata repertoire (e.g., piano, violin, cello, etc.), a complete sonata must be included. Multi-movement works (e.g., suites) must be complete.

Voice: The audition program must include repertoire from contrasting styles and periods sung in English, French, German and Italian. The program should be comprised primarily of art song groups. Two arias will be accepted as part of the program. Successful applicants must show experience as a solo performer and an advanced technical and interpretive ability.

Conducting: Applicants must provide a videotape of themselves conducting an ensemble in concert or rehearsal. A personal audition interview is also required.

Historical Performance: The audition program should demonstrate ability in repertory from the candidate's chosen historical period.

Piano with Concentration in Chamber Music: Candidates are required to submit for approval an audition program consisting of two contrasting chamber works and one solo piano work (a complete sonata or other large-scale work).

ENGLISH LANGUAGE FACILITY

It is essential that all incoming graduate students have a command of English because this is the language of the University of Toronto community. Facility in the English language must be demonstrated by all applicants from universities where English is not the language of instruction and examination. Applicants cannot be recommended for admission until they have passed one of the following tests:

- a) Test of English as a Foreign Language (TOEFL) & Test of Written English
- b) Michigan English Language Assessment Battery (MELAB) English Language Institute (ELI)
- c) University of Cambridge Local Examinations Syndicate
- d) International English Language Testing System (IELTS)

Please see the Graduate Studies Brochure in the SGS application package for further details. Candidates must obtain a score of at least 600 on the TOEFL test with a score of at least 5 on the Test of Written English; 92 on the MELAB test; or 7.0 on the IELTS test.

If an applicant has previously completed a program of study at a university where the language of instruction and examination has been largely in English, a statement by one of the applicant's university professors, sent directly from the university concerned to the School of Graduate Studies, may be accepted as evidence of facility in English. A brief interview with one of our faculty might also be necessary.

III. FINANCIAL INFORMATION

The major forms of assistance available to full-time students in a regular program of graduate studies are listed below. We require that all applicants fill in and return the **Ontario Student Opportunity Trust Funds Financial Needs Assessment Form**.

A minimum level of support for doctoral students has been established at tuition plus \$10,000, guaranteed for years 1 through 4, assuming satisfactory progress. In addition, candidates are encouraged to apply for T.A. positions. A minimum level of support for master's students is currently under consideration.

University of Toronto Open Fellowships: All candidates are automatically considered, provided the official application is completed by February 1, 2002.

SSHRC Scholarships: This competition is open to persons who, by the time of taking up the award, will have completed at least one year of doctoral study or a Master's degree and will be pursuing full-time studies leading to the Ph.D. For further information write to: Social Sciences & Humanities Research Council of Canada, Fellowships Programs, 350 Albert St, P.O.Box 1610, Station B, Ottawa, Ontario K1P 6G4; web: www.sshrc.ca

Ontario Graduate Scholarship Program: This competition is open to persons who intend to pursue graduate studies at an Ontario university. A candidate need not be enrolled as a graduate student at the time of application but, for the period of tenure of the award, must be registered as a full-time student in a graduate program leading to a Master's or Doctorate. For further information write to: Ontario Scholarship Program, Student Support Branch, Ministry of Education and Training, P.O.Box 4500, Fourth

Floor, 189 Red River Rd, Thunder Bay, Ontario P7B 6G9; Toll free line: 1-800-465-3957; Web: <http://osap.gov.on.ca>

Teaching Assistantships: A number of Teaching Assistantships are available in the areas of musicology, music education, and theory. Information is available from the Department in late spring or summer.

GRADUATE STUDENT'S UNION

Applicants may wish to communicate with students already enrolled in the Graduate school by contacting the Graduate Students' Union (GSU). The GSU is the association to which all graduate students belong. It is a federation of course unions which represent students at the graduate level. Graduate Students' Union, 16 Bancroft Avenue, Toronto, Ontario M5S 1C1 (416) 978-2391; Web: <http://www.utoronto.ca/gsunion>; E-mail: gunion@chass.utoronto.ca

FEES (2000-2001)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Academic Fees

	Domestic	International
Mus.M. (Performance)	\$5138	\$8838
Mus.M. (Other)	\$4710	\$8501

Note: Please refer to Schedule of Fees for details.

PROPOSED COURSES OF INSTRUCTION 2001/02 (GRADUATE)

M.A./PH.D. (MUSICOLOGY)

MUS 1000H Introduction to Music Research I *G. Jones*

Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers.

MUS 1001H Introduction to Music Research Music Research II *J. Mayo*

An examination of current critiques of traditional historical musicology. This course will investigate a number of topics loosely contained within the presently fashionable term 'New Musicology.' It will look at the justifications for questioning the musicological canon and it will attempt to measure the success of studies that have borrowed strategies and methods from literary, cultural and sociological research.

MUS 1138H The Geography and Chronology of Later Medieval Notation *A. Hughes*

Limited attention will be paid to the practical matters of transcribing the rhythmic implications of late medieval notation. The emphasis will be on the graphical aspects: how were the staves drawn; what varieties of square or hufnagel notation are to be found; how does notation evolve, and what can this tell us about performance? Students will work from facsimiles from many countries and eras from the 12th to 16th centuries, and will be expected to acquire some familiarity with textual and artistic contexts.

MUS 1205H Comparative Studies in Opera *G. Jones*

An investigation of operatic scenes in their musical and dramatic context with emphasis on comparison of settings of similar situations or literary motifs. The primary focus will be on 19th-century repertoire.

MUS 1236H Haydn *C. Clark*

A survey of traditional methodologies employed in Haydn studies in the 19th and 20th centuries will prepare students in developing newer critical/analytical approaches to the study of the composer's operas written for Eisenstadt, Eszterhaza and London (c.1761-1791)

MUS 1242H CHORAL MUSIC OF HANDEL *M.A. Parker*

Study of Handel's oratorios, church music and other choral works, with emphasis on style, criticism and reception.

MUS 1244H Rhythm and Metre in Cross-Cultural Perspective *J. Kippen*

An investigation into the rhythmic and metrical systems of several world musics, including those of India, Africa, and the Middle-East and Central Asia, Southeast Asia, the Far East, and the Western art tradition. Special attention will be paid to theoretical constructs and their relationship to actual performance; the interplay of folk, popular, and art genres; and change (or the lack of it) in musical-temporal thinking. One goal is to determine whether connections exist between broad cultural concepts of time and specific ways of structuring musical time.

MUS 1250H Ph.D. Seminar *R. Falck*

The seminar will involve readings and discussion on subjects selected by the course instructor. Each student will be required to submit a 'publication quality' paper on a subject related to the seminar and approved by the instructor, and to make a scholarly presentation of the same material.

MUS 1252H Dramatic Works of Schoenberg *R. Falck*

In addition to the four operas (*Erwartung*, *Die glückliche Hand*, *Von heute auf morgen*, *Moses und Aron*), I will stretch the definition of "dramatic" to include *Gurrelieder* and *Pierrot lunaire*.

MUS1321H Topics in the History of Music Theory 1650-1900 *D. Beach*

This course will be divided into two segments: the first will involve selected readings in assigned topics, including various approaches to counterpoint instruction, the development of figured bass, theories of harmony, emergence of theories of musical form, music and rhetoric, and musical analysis; the second will be defined by the research interests of the students, who will present their findings both orally and in a research paper.

MUS 1990H M.A. Major Paper *Staff*

MUS 1998H Reading and Research *Staff*

MUS 1999H Research in Musicology *Staff*

Independent research by doctoral students, under the supervision of a faculty advisor.

The following courses are recognized for Mus.M. in Performance and M.A. graduate credits, with permission of the Department.

MUS 1015H (HMU432H) Topics in 20th Century Music

MUS 1020H (HMU 333H) Topics in Baroque Music

MUS 1025H (HMU430H) Topics in Classical Music

MUS.M., PH.D. (MUSIC EDUCATION)

MUS 2111H Research Methods in Music Education *Staff*

A study of the purposes, procedures and evaluative criteria for both qualitative and quantitative research in music education. Skills will be developed for the planning and execution of individual research projects, and for the critical evaluation of studies in the research literature of music education.

MUS 2151H Philosophical Foundations of Music Education

Staff

A study of selected philosophical positions on the nature and value of music and music education. Topics include: the nature of musical performing and listening; the concept of the musical work; musical expression; musical representation; musical creativity; music and subjectivity; the nature of musical experience; and the concept of musicianship.

MUS 2175H Teacher Perspectives in Music Education *L. Dolloff*

This course examines the philosophical, psychological and sociological underpinnings of the role of the music educator. Through reflective examination of their own practice, and critical discussion of prevailing paradigms of teaching, students will engage in exploring their personal images of their teaching practice. Topics will include the nature of teaching expertise, developing expertise, *The Reflective Practitioner*, competence-based paradigms of teaching, the question of "skill" in music teaching, and continuing teacher education. Participants will explore narrative research projects related to their own teaching context.

MUS2176H Social Psychology of Music *L. Bartel*

A research-based study of the social and cultural context of musical behavior including topics like performance anxiety, experimental aesthetics, clinical uses of music, music and consumer behavior, extra-musical effects of music education, and music teaching as social phenomenon.

MUS 2180H Seminar in Canadian Music Education *P. Shand*

A study of major issues and trends in music and arts education with special emphasis on the Canadian context. Topics include the history of Canadian music and arts education; the selection and preparation of Canadian music for the school curriculum; the supervision and administration of music education in Canada; developing patterns in Canadian school and community music instruction.

MUS 2182H Issues in Music Education *Staff*

An exploration of important topical and research issues in music education by means of specific orienting questions. Students develop personal issues-oriented interest foci, examine relevant literature, and present and defend in seminar both the importance of the questions and the thoroughness of the answers they propose. Focus is placed on the development of critical ability in relation to contemporary issues in music education.

MUS 2199H Special Topics in Music Education *Staff*

An examination of music education research studies on specific topics of interest to staff and students. This course is intended to contribute to the development of individual research abilities in areas of particular concern to students.

MUS 2201S Music Performance as Music Education *D. Rao*

This course will present a reasoned orientation to contemporary philosophical, psychological, curricular, and instrumental concepts related to music performance in music education. It will serve as a professional resource for students interested in the why-what-and-how of music performance.

MUS 2990Y Mus.M. Major Essay (Music Education) *Staff*

Under the supervision of a staff advisor, students will develop an individual research proposal, conduct the required research, and complete the written presentation of their research for approval by members of the music education graduate staff.

MUS 2995Y Music Education Doctoral Research Project *Staff*

The student will identify an area of investigation within the field of music education, and will undertake independent research in that area under the supervision of the candidate's advisor. Completion of this course includes a seminar presentation to the candidate's committee to further demonstrate the candidate's knowledge and ability to communicate.

MUS.M., MUS.DOC. (COMPOSITION)

MUS 3100Y Mus.M. Advanced Composition I *Staff*

Independent composition work by Master's students under the supervision of a faculty member.

MUS 3101H Seminar in Schenkerian Analysis I *E. Laufer*

A practical introduction to Schenker's approach through study of selected classical compositions. Practice in making analytical sketches; selected readings from the theoretical literature. This course is not available to students who have completed TMU 401 (Introduction to Schenkerian Analysis).

MUS 3102H Seminar in Schenkerian Analysis II *E. Laufer*

A continuation of MUS 3101F, including individual analytical projects, with the instructor's supervision. Prerequisite: MUS 3101F or the permission of the instructor.

MUS 3105Y Mus.M. Advanced Composition II *Staff*

Individual instruction in Composition. Continuation of MUS 3100Y.

MUS 3202H Advanced Techniques in Harmony and Analysis

E. Laufer

This course will focus on advanced techniques of harmonic material, and analysis of shorter and extended forms.

MUS 3204S Advanced Orchestration *K.N. Chan*

A study of orchestration techniques by major twentieth-century composers.

MUS 3216H Masterworks of the 20th-Century *G. Kulesha*

A study of significant developments in compositional practice in the 20th-century through study and analysis of selected works by the century's most important composers. This course will focus on compositional technique, including, but not limited to: harmonic materials; contrapuntal practice; rhythmic process; structural design; number systems; orchestration; etc.

MUS 3300Y Mus.Doc. Advanced Composition I *Staff*

Independent composition work by doctoral students, under the supervision of a faculty member.

MUS 3305Y Mus.Doc. Advanced Composition II *Staff*

Individual instruction in Composition. Continuation of MUS 3300Y.

MUS 3800Y Electroacoustic Music *C. Hatzis*

A survey of the current technology of electroacoustic music through a series of "hands-on" projects. The participant is required to produce a minimum of three original studies or compositions demonstrating command of these technologies. Additionally, each participant will compose a substantial electroacoustic work or write an extensive research paper on a historical or technical topic.

MUS 3801Y Advanced Electroacoustic Composition *C. Hatzis*

A course for students who have completed MUS 3800Y or its equivalent at another university. This seminar will deal with new techniques of computer sound synthesis and their application to electroacoustic composition.

MUS 3803H Seminar in Music Technologies II *P. Pedersen*

Continuation of MUS 3802H. *Offered in Alternate Years.*

MUS 3804S Post Modernity and Beyond *C. Hatzis*

This course will concentrate on current practice in music composition and will address the paradigms that give rise to this practice. Recent works by living composers will be analyzed and discussed in class. Musical postmodernity will also be examined in the context of similar ideas in other artistic disciplines.

MUS 3999Y Research Project (Mus.Doc) *Staff*

Independent work by doctoral students, under the supervision of a faculty advisor.

MUS.M. (PERFORMANCE)

MUS 4200Y Seminar in Music Literature *G. Jones*

A study of selected works, chosen mainly from the repertoire for the instrument/voice of each participating student. Analytical, research, and historical topics will be included.

MUS 4211H Advanced Mélodie *D. Loeb*

This performance course deals chiefly with diction and style, and to a lesser extent, the history of French art song. It assumes a background in and familiarity with French grammar, vocabulary and IPA symbols, so that the emphasis is placed on the expressive qualities of both text and music. Adopting a master class format, a chronological approach is used, beginning with Berlioz and ending with Dutilleux and Boulez, with the focus on major song composers Fauré, Duparc, Debussy and Poulenc.

MUS 4212H Advanced Vocal Repertoire Study *C. Loewen*

Practical study and performance of advanced solo vocal music in a private coaching and master class format. The repertoire will be chiefly selected from *Lieder*, *Mélodie*, and art song, but will also include orchestral songs and arias. The choices will be made in collaboration with the student, applied music teacher and vocal coach. Emphasis will be placed on effective interpretation and communication, including musical, interpretive, stylistic, performance and language/diction considerations.

MUS 4215Y Instrumental Conducting *R. Armenian, D. Grant*

The study of conducting techniques, score preparation and rehearsal procedures as applied to orchestral, wind and opera literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.

MUS 4220H Instrumental Conducting I *R. Armenian, D. Grant*

The study of conducting techniques, score preparation and rehearsal procedures as applied to orchestral, wind and opera literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.

MUS 4221H Instrumental Conducting II *R. Armenian, D. Grant*

Continuation of MUS 4220H.

MUS 4222Y Advanced Instrumental Conducting *R. Armenian, D. Grant*

Continuation of MUS 4221H. By permission of Department.

MUS 4223H Choral Conducting I *D. Rao*

The study of conducting techniques, score preparation and rehearsal procedures as applied to choral literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.

MUS 4224H Choral Conducting II *D. Rao*

Continuation of MUS 4223H.

MUS 4225Y Advanced Choral Conducting *D. Rao*

Continuation of MUS 4224H. By permission of Department.

MUS 4600H Performance Practices Before 1800 *G. Johnston*

A survey of Baroque and early classic performance practices, including tempo, articulation, and ornamentation. Historical technique and style is derived from reading the treatises and instruction manuals from the seventeenth and eighteenth centuries. A portion of the course includes practical application of historical techniques.

MUS 4606H Special Topics in Performance Practice *Staff*

This course substitutes for MUS 4600F Performance Practices Before 1800, in those instances where there is no theory or literature relevant to the Master's student's instrumental specialization (e.g., percussion).

MUS 4610H Analysis and Performance: Music of the 18th and 19th Centuries *E. Laufer*

A main consideration of this course is the relationship between analysis and performance of 18th and 19th century music. The first part of the course consists of lectures and short assignments designed to develop analytical skills following Schenker's approach, such as consideration of harmony, form, rhythm/meter, and line. The second part is applied analysis, with compositions chosen from the students' repertoire. Students are expected to perform and make presentations.

MUS 4615H Analysis and Performance Practices of Twentieth-Century Music *J. Hawkins*

This course will focus on analysis and performance problems of music after 1900. Practical work will be encouraged and in-class performances and demonstrations will form a normal part of the term work. Analytical studies will be directed towards the relationship between analytical method and approaches to performance. Repertoire will be drawn from the century's vast vocal and chamber music literature. There will be regular readings, score reading and analysis assignments.

MUS 4620Y Advanced Performance Studies *L. MacDonald*

This is a study of specialized kinesthetic, physiological and psychological resources for performers. The performing relationships of visualization to memory, stress to injury and effort to effectiveness will be examined through performance and instructional units introducing performers to methodologies and applications including Yoga, Feldenkrais, Alexander Technique, Performance without Fear and Body/Mind Integration and other strategies. The course meets weekly for two hours and is open to graduate performance and conducting majors.

MUS 4700H Major Ensemble I *Staff*

Participation in a primary position within large-scale performance ensembles. The ensemble and assignment will vary with instrumental major.

MUS 4701H Major Ensemble II *Staff*
Continuation of MUS 4700H.

MUS 4702H Major Ensemble III *Staff*
Continuation of MUS 4701H.

MUS 4703H Major Ensemble IV *Staff*
Continuation of MUS 4702H.

MUS 4710H Chamber Music I *Staff*
Participation in small performance ensembles of both standard and irregular groupings.

MUS 4711H Chamber Music II *Staff*
Continuation of MUS 4710H.

MUS 4712H Chamber Music III *Staff*
Continuation of MUS 4711H.

MUS 4713H Chamber Music IV *Staff*
Continuation of MUS 4712H.

MUS 4720H Opera I *Staff*
Participation in major activities and productions of the Opera Division.

MUS 4721H Opera II *Staff*
Continuation of MUS 4720H.

MUS 4722H Opera III *Staff*
Continuation of MUS 4721H.

MUS 4723H Opera IV *Staff*
Continuation of MUS 4722H.

MUS 4730H Performance Studies I *Staff*
Study and performance of solo, duo, and ensemble repertoire.

MUS 4731H Performance Studies II *Staff*
Continuation of MUS 4730H.

MUS 4732H Performance Studies III *Staff*
Continuation of MUS 4731H.

MUS 4733H Performance Studies IV *Staff*
Continuation of MUS 4732H.

MUS 6666Y Recital I

MUS 8888Y Recital II

IMPORTANT

Changes in Programs of Study

Programs of study listed and described in the Calendar are available for the years to which the Calendar applies. They may not necessarily be available in later years. If the University of Faculty must change the content of programs of study or withdraw them, reasonable advance notice and alternative instruction will be given. The University, however, will not be liable for any loss, damages, or other expenses that such changes might cause.

Changes in Courses

For each program of study offered by the University through the Faculty of Music, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of the courses, instructors and instructional assignments, enrolment limitations, prerequisites and corequisites, grading policies and timetables without prior notice.

Changes in Regulations and Policies

The University has several policies that are approved by the Governing Council which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty of Music are printed in this Calendar. Applicable University policies are either published here in full, or in a condensed version, or are listed. In applying to the Faculty of Music the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations and policies cited in the Calendar.

Calendar Limitations

The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must

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reserve the right to limit enrolment in the programs, courses or sections listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient.

Copyright in Course Lectures

Students wishing to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or similar materials provided by the instructors, must obtain the instructor's written consent beforehand. Otherwise, all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by physically disabled students, the instructor's consent will not be unreasonably withheld.

Student Number

Each student at the University is assigned a unique and confidential identification number, access to which is strictly controlled through the Policy on Access to Student Records. The University assumes and expects that students will protect the confidentiality of their student number.

Tuition and Incidental Fees

The University reserves the right to alter the fees and other charges described in this Calendar.

Sessional Dates

All students should refer to the list of Sessional dates to avoid incurring academic or financial penalties.

UNIVERSITY POLICIES

UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:

- (a) that grading practices throughout the University reflect appropriate standards;
- (b) that the evaluation of students is made in a fair, objective manner against these academic standards;
- (c) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.

Application of Policy

The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.

Amendment to Policy

Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading practices shall be forwarded to the Committee on Academic Policy and Programs.

Distribution of Policy

A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

The Policy is in three parts: Part I deals with grades, Part II outlines grading procedures to be adhered to in divisional regulations adopted as part of this Policy, and Part III is an administrative appendix available upon request from the Office of the Vice-President and Provost.

PART I GRADES

Meaning of Grades Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

I.1 A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

I.2 Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II):

Excellent Good Adequate Marginal Inadequate

Grade Scales

I.3 Once a judgement on the performance of the student has been made, the following grade scales are to be used:

- (a) the refined letter grade scale A+,A-,B+,B-,C+,C-,D+,D-,F;
- (b) the numerical scale of marks, consisting of all integers from 0 to 100;
- (c) for graduate divisions only, a truncated refined letter grade scale in which

FZ replaces the C, D and F grades in (a) above

and/or

- (d) the scales Honours/Pass/Fail and Credit/NoCredit

Grades vs Scores

I.4 Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

Grade Reporting

I.5 Grades will be assigned according to the numerical scale of marks referred to in 1.3(b) above, and converted to the refined letter grade scale of 1.3 (a) above. In graduate divisions, grades may be assigned according to the truncated refined letter grade scale of 1.3(c) above. The H/P/FL and CR/NCR scales of 1.3(d) above may be also used. However, the grades assigned in a course must all be from the same scale.

1.6 All non-grade designators used in reporting course results must correspond to the University-wide standard.

1.7 The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts must include:

- (i) an enrolment history, which traces chronologically the student's entire participation at the University,
- (ii) a "grade point average" based on a 4-point scale for all undergraduate divisions (Note: grade point average values will be assigned as follows: A+/A=4.0, A-=3.7, B+=3.3, B=3.0, B-=2.7, C+=2.3, C=2.0, C-=1.7, D+=1.3, D=1.0, D-=0.7, F=0.0),
- (iii) an average grade for each course expressed using the refined letter grade scale (Note: these calculations should be restricted to courses of a specific size),
- (iv) both the numeric mark and its letter grade equivalent, where possible, for all courses,
- (v) course weight values, expressed using a uniform system of values allowing for the relative values needed by each division,
- (vi) transfer credits granted,
- (vii) academic honours, scholarships and awards sanctioned by the University,
- (viii) a comprehensive guide explaining all grades and symbols used on the transcript.

PART II GRADING PROCEDURES

Approval of Grades

Divisional Councils shall forward to the Committee on Academic Policy and Programs changes to their grading procedures. Grading procedures may be adapted to divisional circumstances on the recommendation of the Committee on Academic Policy and Programs, but such procedures must be consistent with the principles in this Policy.

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

II.1 Divisional Review Committee

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

- (a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;
- (b) formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade designators for course work, classroom procedures and approved methods of evaluation;
- (c) review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

II.2 Classroom Procedures

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing classroom procedures must be consistent with the practices below.

- (a) As early as possible in each course (and no later than the division's last date

for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods of evaluation shall be essays, tests, examinations, etc., the relative weight of these methods in relation to the overall score, and the timing of each major evaluation.

- (b) After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.
- (c) Student performance in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may be determined by the division.
- (d) In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.
- (e) Commentary on assessed term work and time for discussion of it shall be made available to the student.
- (f) At least one piece of term work which is part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.
- (g) Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

II.3 Procedures in the Event of Disruptions

Principles The following principles shall apply in the event of disruption of the academic program:

- (i) The academic integrity of academic programs must be honoured; and
- (ii) Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.

Procedures

- (a) The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.
- (b) Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.
- (c) Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class.
- (d) Where consensus on changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.
- (e) Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the

absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the division head, the approval of the Provost is required.

- (f) Students must be informed of changes to classroom procedures. This may be done by circulating in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.
- (g) Where a declared disruption occurs in a specific course after the last date to drop courses for the academic term or session, students who do not wish to complete the course(s) during the term or session may, prior to the last day of classes, withdraw without academic penalty. Students who withdraw from a course prior to the last day of classes as a result of declared disruption in that course shall receive full refund of the course tuition fee.
- (h) Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.
- (i) A student who considers that disruption has unreasonably affected his or her grade in a course may appeal the grade following the procedures as set out in each division. If the petition is approved, the student's original grade will be replaced by either an assessed grade or by a grade of CR/NCR, or as deemed appropriate in the particular circumstances.

II.4 Assessment in Clinical and Field Settings

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:

- (a) a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;
- (b) a mid-way performance evaluation with feedback to the student;
- (c) written documentation of the final assessment.

In addition, for such clinical and field experiences, divisions must ensure that:

- (d) clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

II.5 Grade Review and Approval Process

The following principles and procedures shall govern the grade review and approval process.

- (a) The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.
- (b) However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.
- (c) The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading

Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.

- (d) Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.
- (e) Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.
- (f) Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.
- (g) Past statistical data, including drop-out rates, mean arithmetic average, etc., should be provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.
- (h) Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.

Appeal Procedure

Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

II.6 Student Access to Examination Papers

- (a) All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.
- (b) All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.
- (c) All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

II.7 Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour which sets out clearly the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

Section B Offences

B.1 1. It shall be an offence for a student intentionally:

- (a) to forge or in any other way alter or falsify any document or evidence

required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

- (b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;
- (c) to personate another person at any academic examination or term test or in connection with any other form of academic work;
- (d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);
- (e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;
- (f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

2. It shall be an offence for a faculty member intentionally:

- (a) to approve any of the previously described offences;
- (b) to evaluate an application for admission or transfer to a course or program study by other than duly established and published criteria;
- (c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

3. It shall be an offence for a faculty member and student alike intentionally:

- (a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;
- (b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

4. The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:

- (a) to remove or copy or alter stored information such as books, film, data files or purpose than that for which privileges of use or access have been granted;
- (c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

5. A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

B.II Parties to Offences

1. (a) Every member is a party to an offence under this Code who intentionally:

- (i) actually commits it;
- (ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;
- (iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;
- (iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or
- (v) abets, counsels, procures or conspires with any other person who, if that person were a member, would have committed or have been a party to the offence.

(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

2. Every member who, having an intent to commit an offence under this

Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offence) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

3. When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

C.I. (a) Divisional Procedures

Note Where a student commits an offence, the faculty in which the student is registered has responsibility over the student in the matter.

1. No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

2. Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

3. If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

4. If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

5. When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

6. Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

7. If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

8. If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

9. If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.

10. If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall proceed to the Trial Division of the Tribunal.

11. Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.

12. No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.

13. A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.

14. Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.

15. In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

C.I. (b) Divisional Sanctions

1. In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:

- (i) the student admits guilt; and
- (ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.

If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.

2. One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:

- (a) a written reprimand
- (b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;
- (c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;
- (d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

- division head, the approval of the Provost, is required.
- (e) denial of privileges to use any facility of the University, including library and computer facilities;
 - (f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;
 - (g) assignment of a grade of zero of a failure for the course in respect of which the offence was committed;
 - (h) suspension from attendance in a course or courses, a program, an academic division, unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;
3. The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.
4. The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

C.II. (b) Tribunal Sanctions

1. One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:

- (a) a written reprimand
- (b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;
- (c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;
- (d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;
- (e) denial of privileges to use any facility of the University, including library and computer facilities;
- (f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;
- (g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;
- (h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;
- (i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recommendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.
- (j) (i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or (ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgement of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.

2. The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.
3. The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.

UNIVERSITY OF TORONTO CODE OF STUDENT CONDUCT

A. Preface

1. The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.
2. As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.
3. The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.
4. The University does not stand *in loco parentis* to its student members, that is, it has no general responsibility for the moral and social behaviour of its students, as if they were its wards. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate.
5. University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, however, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.
6. The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and non-academic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.
7. Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.
8. In this Code, the word "premises" includes lands, buildings and grounds.
9. In this Code, "student" means a member of the University
- (i) engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

- (ii) registered in any academic course which entitles the member to the use of a University library, library materials, library resources, computer facility or dataset.

10. In the following, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

11. In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

12. This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply. In the case of other members of the University, such conduct is to be dealt within accordance with the established policy, procedures and agreements that apply to the members.

B. Offences

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

- (i) has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and
- (ii) is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; and
- (iii) occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions.

1. Offences against persons

- (a) No person shall assault another person sexually or threaten any other person with sexual assault.
- (b) No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.
- (c) No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.
- (d) No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.
- (e) No person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, age, marital status, family status, handicap, receipt of public assistance or record of offences of that individual or those individuals, and that is known to be unwelcome, and that exceeds the bounds of freedom of expression or academic freedom as these are understood in University policies and accepted practices, including but not restricted to, those explicitly adopted. *Note: Terms in this section are to be understood as they are defined or used in the Ontario Human Rights Code.*
- (f) i. No person shall, by engaging in the conduct described in subsection (ii) below, whether on the premises of the University or persons to fear for their safety or the safety of another person known to them while on the premises of the University of Toronto or in the course of activities sponsored by the University of Toronto or by any of its divisions, or cause another person or persons to be impeded in exercising the freedom to participate reasonable in the programs of the University and in activities in or on the University's premises, knowing that their conduct will cause such fear, or recklessly as to whether their conduct causes such fear.
 - ii. The conduct mentioned in subsection i consists of:
 - a. repeatedly following from place to place the other person or anyone known to them;
 - b. repeatedly and persistently communicating with, either directly or indirectly, the other person or anyone known to them;
 - c. besetting or repeatedly watching the dwelling-house, or place where the other person, or anyone known to them, resides, works, carries on business or happens to be; or
 - d. engaging in threatening conduct directed at the other person or any member of the family, friends or colleagues or the other person.

2. Disruption

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others.

For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

3. Offences involving property

- (a) No person shall knowingly take, destroy or damage premises of the University of Toronto.
- (b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.
- (c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.
- (d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.
- (e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.
- (f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.
- (g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

4. Unauthorized Entry or Presence

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

5. Unauthorized use of University facilities, equipment or services

- (a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.
- (b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose.

Appropriate uses for University connections to external networks are described, for example, in the policy document "Appropriate Use Policy for the Network".

- (c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6. False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offense

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8. Refusal to comply with sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

9. Unauthorized possession or use of fire arms or ammunition

No person other than a peace officer of a member of the Canadian Forces acting in the course of duty shall possess or use any firearm or ammunition on the premises of the University of Toronto without the permission of the officer of the University having authority to grant such permission.

C. Hearing Procedures

Anyone who believes an offence under this *Code* has been committed, may initiate a complaint by bringing the matter to the attention of the principal of the college or dean of the faculty of the student who is alleged to have committed the offence.

D. Sanctions

The following sanctions or combinations of them may be imposed upon students found guilty of committing an offence under this *Code*.

Penalties that directly affect a student's registration in a program, such as suspension or the recommendation for expulsion, may be imposed only where it has been determined that the offence committed is of such a serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study.

In addition, students found guilty may be placed on conduct probation for a period not to exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

1. Formal written reprimand
2. Order for restitution, rectification or the payment of damages
3. A fine or bond for good behaviour not to exceed \$100
4. Requirement of public service work not to exceed 25 hours
5. Denial of access to specified services, activities or facilities of the University for a period of up to one year
6. Suspension from registration in any course or program of a division or divisions for a period of up to one year
7. Recommendation for expulsion from the University

Copies of the complete *Code*, including "Hearing Procedures", may be obtained from the offices of college principals or deans and directors of faculties and schools, or the Office of Student Affairs, Room 107, Simcoe Hall.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

1. Definition of Official Student Academic Records

- (a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.
- (b) Results for each course and academic period.
- (c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
- (d) Results of any petitions and appeals filed by a student.
- (e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
- (f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.
- (g) Personal information which is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

2. Access to Official Student Academic Records

(a) Access by a student

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence.

A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record.

A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

(b) Access by alumni and former students

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

(c) Access by University Staff and members of official University councils and standing committees

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office.

Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

(d) Access by University campus organizations

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

(e) Access by others

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:

- the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
- degree(s) received and date(s) of convocation.

Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

(f) Refusal of access

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

POLICY ON AUDITING OF COURSES

Definition

An auditor may attend lectures and other class meetings, to take part in class discussions, and receive written confirmation of attendance. An auditor will not receive evaluations of participation, and will not be allowed to submit assignments or write examinations and tests, except by special and express permission. The University's Code of Student Conduct will apply to auditors.

Priority for Access to Courses

In all cases, students registered in the University will have priority over students who are not registered. Consideration for access to courses as auditors will be given in the following order:

In all cases students registered in the University who wish to audit courses have priority over students who are not registered in the University.

Registered students who wish to audit.

1. Students who are registered and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.

2. Students registered in the University and in the faculty in which the course will be audited have priority over registered students from other faculties.
3. Students who are registered in the University or who have graduated from the University, and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement, and over other applicants or admission who wish to audit courses.

Non-registered students who wish to audit

4. Students from other universities who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.
5. All other persons who wish to audit.

Divisional Discretion

1. No faculty, school or college is required to make courses accessible by any individual as an auditor except when it has counselled a registered student to audit the course.
2. If a faculty, school or college does make courses accessible by auditors, it will follow this policy, and may restrict access to:
 - a. Student registered in the faculty, school or college
 - b. Students registered in the University
 - c. Students who do not wish to receive Certificates of Attendance.
3. If a faculty, school, or college decides to make courses accessible by auditors, the final determination of whether or not a person should be allowed to audit and whether or not space is available or an auditor in the course will be made by the instructor, except when the course has been formally filled.
4. If a faculty, school or college decides not to make courses accessible by auditors, instructors do not have discretion to allow auditing in their individual courses.

Certificates of Attendance

1. A faculty, school, or college may issue Certificates of Attendance to auditors who have attended at least 75 % of the meetings of the class.
2. Students who wish to receive a Certificate of Attendance must accordingly notify the instructor in writing at or before the first meeting of the class, otherwise the faculty, school, or college is under no obligation to issue a certificate.
3. Records of attendance must be kept for students who wish to receive a Certificate of Attendance.
4. No credit will be given for a Certificate of Attendance if an auditor later registers or re-registers in the course or in the University. Certificates of Attendance will not be part of the Official Student Academic Record.
5. Certificates of Attendance may be issued only once. Replacements will not be issued.

Fees

1. Students registered in the University and employees of the University will not be charged an audit fee for auditing except in cases where Certificates of Attendance are requested.
2. Auditors who are not registered in the University or are not employees of the University will be charged an audit fee at a minimum of 40% of the respective tuition fee for registered students, as will students who are registered in the University and employees of the University who request Certificates of Attendance.
3. Revenue from auditing fees will be divisional income, and will be collected by the division.
4. All auditors will be charged the same administrative user fees and cost-recovery fees as registered students. Costs of supplies, field trips, and any costs and incidental expenses shall be met by all auditors even in cases where University and Ministry policies prohibit such fees for registered students.
5. The auditing fee is for auditing only. Non-registered students who wish to use other University services (for example, the University of Toronto Library) may have access to them on terms normally available to members of the community at large.
6. Audit fees must be paid by October 1, February 1, and July 1 in each session respectively. Audit fees will not be refunded.

Officers of the University

Chancellor
 Charman, Governing Council
 President & Chief Executive Officer
 Vice-President & Provost
 Vice-President, Administration & Human Resources
 Vice-President & Chief Development Officer
 Vice-President, Government and Institutional Relations
 Vice-President, Research & International Relations
 Vice-President, Business Affairs
 Deputy Provost
 Vice-Provost, Relations with Health Care Institutions
 Vice Provost, Space and Facilities
 Vice-Provost and Assistant
 Vice-President (Planning & Budget)
 Vice-Provost (Students)
 Vice-Provost (Faculty)
 Director, Office of the President and Assistant Vice-President
 Assistant Vice-President Technology Transfer
 Assistant Vice-President Student Affairs
 Assistant Vice-President Operations & Services
 Chief Financial Officer
 Secretary of the Governing Council
 University Registrar
 Chief Librarian

 University Ombudsperson
 Status of Women Officer
 Sexual Harassment Officer
 Director of Athletics and Recreation
 Director of Career Centre
 Director of Counselling & Learning Skills Service
 Director of Family Housing
 Director of Health Service
 Director of International Student Centre
 Director of Off-Campus Housing
 Director of Residences, Food & Beverage Services
 Director of Special Services to Persons with a Disability
 Director, Office of Aboriginal Student Services & Programs
 Director of Statistics, Records & Convocation
 Director of Student Recruitment

The Honourable H.N.R. Jackman C.M., K.St.J., B.A., LL.B, LL.D.
 W.M. Cecil-Cockwell, B.A.
 R.J. Birgeneau, B.Sc., Ph.D.
 A. Sedra, B.Sc., M.A.Sc., Ph.D.
 appointment to be confirmed
 J. Dellandrea, B.A., M.Ed., Ed.D.
 S.H. Levy, B.Sc., M.A., LL.D.
 H. Munroe-Blum, B.A., B.SW, M.SW, Ph.D.
 appointment to be confirmed
 C. Tuohy, B.A., M.A., Ph.D.
 C.D. Naylor, M.D., D.Phil., F.R.C.P. (C)
 R.D. Venter, B.Sc., M.Eng., Ph.D.
 appointment to be confirmed
 D. McCammond B.Sc., Ph.D.
 I. Orchard, B.Sc., Ph.D., B.Sc.
 appointment to be confirmed
 B. FitzPatrick, B.A., M.A., Ph.D.
 P. Munsche, B.A., M.A., Ph.D.
 W.D. Neelands, B.A., M.A., M.Div., Th.D.
 J. Oliver, B.Com., M.Sc.
 R.G. White, C.M.A.
 L. Charpentier, B.Sc., M.B.A.
 K.J. Swift, B.Sc., M.Ed.
 C. Moore, B.A., M.L.S.

M. Ward, B.A., M.A.
 Rona Ambramovitch, Ph.D.
 P.M. Stamp, B.A.
 B. Kidd, B.A., A.M., M.A., Ph.D.
 M. Van Norman, B.A., M.A.
 S. Minsky, Ph.D., C.Psych.
 E. Giles
 S. Taman, M.D.
 B. Yang, B.A., B.Ed., M.Ed.
 P. Karimalis, B.A., Dip. Ed.
 R. Toderian, C.G.A.
 H. Simson, B.A., M.A.
 A. Benedict, B.A., B.Ed., M.A.
 P.F. Leeney, B.A., M.A.
 F. Silver, B.A., M.Ed.

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NOTES

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At the Faculty of Music



ARTISTS IN RESIDENCE AMICI

Joaquin Valdepeñas, clarinet
Patricia Parr, piano
David Hetherington, cello



VISITING ARTISTS ST. LAWRENCE STRING QUARTET

Geoff Nuttall, violin
Barry Shiffman, violin
Lesley Robertson, viola
Marina Hoover, Cello



ARTISTS IN RESIDENCE NEXUS

From left to right:
Bill Cahn, Robin Engelman, John Wyre,
Bob Becker, Russell Hartenberger



VISITING ARTISTS CANADIAN BRASS - YAMAHA ARTISTS

Jens Lindermann, Trumpet
Jeff Nelson, Horn
Ryan Anthony, Trumpet
Eugene Watts, Trombone
Charles Daellenbach, Tuba